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# An original composition Symphony No. 1 "Night Symphony" and an analysis of selected traditional and non-traditional elements of harmony in Credo by Krzvsztof Penderecki

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AN ORIGINAL COMPOSITION SYMPHONY NO. 1  
“NIGHT SYMPHONY” AND AN ANALYSIS OF  
SELECTED TRADITIONAL AND NON-TRADITIONAL  
ELEMENTS OF HARMONY IN *CREDO* BY KRZYSZTOF PENDERECKI

A Dissertation

Submitted to the Graduate Faculty of the  
Louisiana State University and  
Agricultural and Mechanical College  
in partial fulfillment of the  
requirements for the degree of  
Doctor of Musical Arts

in

The School of Music

by

Aaron Edward Johnson  
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M.A., Truman State University, 1996  
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# **INSTRUMENTATION**

Score in C

2 Flutes

2 Oboes

2 Clarinets in B-flat

2 Bassoons

Contrabassoon

4 Horns in F

2 Trumpets in B-flat

3 Trombones

Tuba

4 Timpani (1 player)

Percussion 1 (chimes, xylophone, suspended cymbal)

Percussion 2 (claves, marimba, crash cymbals)

Percussion 3 (bass drum, tam-tam, snare drum, claves)

Piano

Strings

## ABSTRACT

The first part of this dissertation is an original composition Symphony No. 1 “Night Symphony.” It is a three-movement work scored for large orchestra. Each of the three movements is subtitled with a descriptive aspect of a different part of the night: 1. Twilight, 2. Nocturne, and 3. Waning Darkness. The work is not a musical narrative of the night cycle and does not include night sounds. The subtitles are only meant to suggest the general mood I associate with particular stages of the night. The tempi of the movements fall into a fast-slow-fast arrangement. The outer movements are scored for full orchestra while the slow second movement is scored only for strings. A majority of the musical material is derived from dividing the twelve-note aggregate into three sets. These sets and their transpositions are used both vertically and horizontally throughout the work.

The second part of this dissertation is an analysis of selected traditional and non-traditional elements of harmony in *Credo* (1998) by Krzysztof Penderecki. Penderecki’s current style attempts to consolidate his life-long compositional journey by synthesizing all that he has learned throughout his career as a student and a professional. He uses elements of traditional tonality as well as modern and avant-garde elements to create a language that is unique and personal. *Credo* is a recent example that illustrates Penderecki’s current use of stylistic synthesis. Penderecki’s harmonic treatment is perhaps the most interesting and versatile aspect of his musical language. This paper will introduce the reader to Penderecki’s current style by analyzing his treatment of both traditional and non-traditional elements of harmony in *Credo*. It will demonstrate how he uses disparate elements in the context of a single piece of music.

**PART I. AN ORIGINAL COMPOSITION**  
**SYMPHONY NO. 1 "NIGHT SYMPHONY"**

score in C

# 1. Twilight

Aaron Johnson

$\text{♩} = 68$

Flute 1/2

Oboe 1/2

Clarinet in Bb 1/2

Bassoon 1/2

Contrabassoon

Horn in F 1/2

Horn in F 3/4

Trumpet in Bb 1/2

Trombone 1

Trombone 2/3

Tuba

Timpani

Percussion 1  
chimes

Percussion 2  
claves

Percussion 3  
tam-tam  
bass drum

Piano

Violin 1

Violin 2

Viola

Cello

Contrabass

$\text{♩} = 68$



5

Fl. 1/2 *fp*

Ob. 1/2 *fp*

Cl. 1/2

Bsn. 1/2 *p*

C. Bn. *p*

Hr. 1/2

Hr. 3/4

Tpt. 1/2

Tbn. 1

Tbn. 2/3

Tba. *p*

Timp. *p*

Perc. 1 xylophone *sfz*

Perc. 2 (claves) *p*

Perc. 3 (tamtam) *p*

(bass drum)

Pn.

Vln. 1 *f* *arco* *sfz* *pizz.* *mf* *sfz* *f* *arco*

Vln. 2 *f* *arco* *sfz* *pizz.* *mf* *sfz* *f* *arco*

Vla. *f* *arco* *sfz* *pizz.* *mf* *sfz* *f* *arco*

Vc. *f* *arco* *sfz* *pizz.* *mf* *sfz* *f* *arco*

Cb. *p* *mf* *mf* *pizz.* *mf* *sfz* *f* *arco*

A

9
*accel.*
♩ = 96

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

C. Bn.

Hr. 1/2

Hr. 3/4

Tpt. 1/2

Tbn. 1

Tbn. 2/3

Tba.

Timp.

Perc. 1  
(xylophone)

Perc. 2  
(claves)

Perc. 3  
bass drum

Pn.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Fl. 1/2: *mp* (first ending), *f* (second ending), *mf* (third ending)  
 Ob. 1/2: *p* (first ending), *f* (second ending)  
 Cl. 1/2: *mp* (first ending), *f* (second ending), *mf* (third ending)  
 Bsn. 1/2: *p* (first ending), *f* (second ending)  
 C. Bn.: *p* (first ending), *f* (second ending)  
 Hr. 1/2: *p* (first ending), *f* (second ending), *con sord.*  
 Hr. 3/4: *p* (first ending), *f* (second ending), *con sord.*  
 Tpt. 1/2: *p* (first ending), *f* (second ending), *con sord.*  
 Tbn. 1: *p* (first ending), *f* (second ending), *con sord.*  
 Tbn. 2/3: *p* (first ending), *f* (second ending), *con sord.*  
 Tba.: *p* (first ending), *f* (second ending)  
 Timp.: *p* (first ending), *f* (second ending), *mf* (third ending)  
 Perc. 1 (xylophone): *f* (first ending), *mf* (second ending)  
 Perc. 2 (claves): *p* (first ending), *f* (second ending), *marimba* (third ending)  
 Perc. 3 (bass drum): *p* (first ending), *mf* (second ending), *mf* (third ending)  
 Pn.: *p* (first ending), *f* (second ending)  
 Vln. 1: *p* (first ending), *f* (second ending), *fp* (third ending), *div.*  
 Vln. 2: *p* (first ending), *f* (second ending), *fp* (third ending), *div.*  
 Vla.: *pizz.* *mp* (first ending), *f* (second ending), *fp* (third ending), *div.*  
 Vcl.: *pizz.* *mp* (first ending), *f* (second ending), *fp* (third ending), *div.*  
 Cb.: *ord.* *p* (first ending), *f* (second ending)

5



21

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

C. Bn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tbn. 1

Tbn. 2/3

Tba.

21

Timp.

Perc. 1 (xylophone)

Perc. 2 (marimba)

Perc. 3

Pn.

21

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

25

Fl. 1/2 *mf* *f*

Ob. 1/2 *mf* *f*

Cl. 1/2 *mf* *f*

Bsn. 1/2 *mf* *f* *mp* *f*

C. Bn. *mf* *f* *mp* *f*

Hr. 1/2 *ffp* *ff*

Hr. 3/4 *ffp* *ff*

Tpt. 1/2 *f* *mf* *f*

Tbn. 1 *mf* *f*

Tbn. 2/3 *mf* *f*

Tba. *mf* *f*

25

Temp. *f* *p*

Perc. 1 (xylophone) *f* *p*

Perc. 2 (marimba) *f*

Perc. 3 bass drum *f*

Pn. *f* *p*

25

Vln. 1 *mf* *f* *p* *simili*

Vln. 2 *mf* *f* *p* *simili*

Vla. *mf* *p* *mf* *f* *p* *simili*

Vc. *mf* *p* *mf* *f* *pizz.* *p*

Cb. *f*

9

10



C

**Measures 37-40:**

- Fl. 1/2:** Measure 37: *f* (6teenth-note runs). Measure 38: *f*. Measure 39: *mf* (first ending). Measure 40: *mf* (second ending).
- Ob. 1/2:** Measure 37: *f* (6teenth-note runs). Measure 38: *mf* (first ending). Measure 39: *mf* (second ending). Measure 40: *mf*.
- Cl. 1/2:** Measure 37: *f* (6teenth-note runs). Measure 38: *mf* (first ending). Measure 39: *mf* (second ending). Measure 40: *mf*.
- Bsn. 1/2:** Measure 37: *f* (6teenth-note runs). Measure 38: *mf* (first ending). Measure 39: *mf* (second ending). Measure 40: *mf*.
- C. Bn.:** Measure 37: *f* (6teenth-note runs). Measure 38: *mf* (first ending). Measure 39: *mf* (second ending). Measure 40: *mf*.
- Hr. 1/2:** Measure 37: *f* (6teenth-note runs). Measure 38: *p* (first ending). Measure 39: *f* (second ending). Measure 40: *f*.
- Hr. 3/4:** Measure 37: *f* (6teenth-note runs). Measure 38: *p* (first ending). Measure 39: *f* (second ending). Measure 40: *f*.
- Tpt. 1/2:** Measure 37: *f* (6teenth-note runs). Measure 38: *p* (first ending). Measure 39: *f* (second ending). Measure 40: *f*.
- Tbn. 1:** Measure 37: *f* (6teenth-note runs). Measure 38: *p* (first ending). Measure 39: *f* (second ending). Measure 40: *f*.
- Tbn. 2/3:** Measure 37: *f* (6teenth-note runs). Measure 38: *p* (first ending). Measure 39: *f* (second ending). Measure 40: *f*.
- Tba.:** Measure 37: *f* (6teenth-note runs). Measure 38: *p* (first ending). Measure 39: *f* (second ending). Measure 40: *f*.
- Timp.:** Measure 37: *p* (6teenth-note runs). Measure 38: *p*. Measure 39: *p*. Measure 40: *p*.
- Perc. 1 (xylophone):** Measure 37: *f* (6teenth-note runs). Measure 38: *f*. Measure 39: *f*. Measure 40: *f*.
- Perc. 2 (marimba):** Measure 37: *f* (6teenth-note runs). Measure 38: *f*. Measure 39: *f*. Measure 40: *f*.
- Perc. 3 (bass drum):** Measure 37: *f* (6teenth-note runs). Measure 38: *f*. Measure 39: *f*. Measure 40: *f*.
- Pn.:** Measure 37: *f* (6teenth-note runs). Measure 38: *f*. Measure 39: *f*. Measure 40: *f*.
- Vln. 1:** Measure 37: *f* (6teenth-note runs). Measure 38: *f*. Measure 39: *f*. Measure 40: *f*.
- Vln. 2:** Measure 37: *f* (6teenth-note runs). Measure 38: *f*. Measure 39: *f*. Measure 40: *f*.
- Vla.:** Measure 37: *f* (6teenth-note runs). Measure 38: *f*. Measure 39: *f*. Measure 40: *f*.
- Vc.:** Measure 37: *f* (6teenth-note runs). Measure 38: *f*. Measure 39: *f*. Measure 40: *f*.
- Cb.:** Measure 37: *f* (6teenth-note runs). Measure 38: *f*. Measure 39: *f*. Measure 40: *f*.

12

D

*rit.* ♩ = 68

45

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

C. Bn.

Hr. 1/2

Hr. 3/4

Tpt. 1/2

Tbn. 1

Tbn. 2/3

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*con sord.*

*p* *pp* *p* *pp* *p* *pp* *p* *pp*

*con sord.*

*pp* *p* *pp* *p* *pp* *p*

*con sord.*

*pp* *p* *pp* *p* *pp* *p*

*p* *pp*

chimes

*mf*

claves

*f*

tam-tam

*mf*

*f*

*rit.* ♩ = 68

*pizz.* *sfz*

*pizz.* *sfz*

*pizz.* *sfz*

*pizz.* *sfz*

*div.* *p*

14

E

**52**

Fl. 1/2: *fp* (measures 52-53), *pp* (measures 54-55)

Ob. 1/2: *fp* (measures 52-53), *pp* (measures 54-55)

Cl. 1/2: (Measures 52-55)

Bsn. 1/2: *mf* (measures 52-53), *mf* (measures 54-55)

C. Bn.: *mf* (measures 52-53), *p* (measures 54-55)

Hr. 1/2: *mf* (measures 52-53), *mf* (measures 54-55)

Hr. 3/4: *mf* (measures 52-53), *mf* (measures 54-55)

Tpt. 1/2: *mf* (measures 52-53), (Measures 54-55)

Tbn. 1: (Measures 52-55)

Tbn. 2/3: (Measures 52-55)

Tba.: *mf* (measures 52-53), *p* (measures 54-55)

Timp.: *mf* (measures 52-53), (Measures 54-55)

Perc. 1: *mp* (measures 52-53), *p* (measures 54-55)

Perc. 2: (Measures 52-55)

Perc. 3: *p* (measures 52-53), *p* (measures 54-55)

Pn.: *mf* (measures 52-53), *p* (measures 54-55)

Vln. 1: *pp* (measures 52-53), *p* (measures 54-55)

Vln. 2: *pp* (measures 52-53), *p* (measures 54-55)

Vla.: *p* (measures 52-55)

Vc.: (Measures 52-55)

Cb.: *mf* (measures 52-53), *pizz.* *p* (measures 54-55)

16

61

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

C. Bn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tbn. 1

Tbn. 2/3

Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*accel.*

*f*

*p*

*acc.*

*8va*

*bass drum*

♩ = 96                      ♩ = 120

65

Fl. 1/2 *mf* *ff*

Ob. 1/2 *mf* *ff*

Cl. 1/2 *mf* *ff*

Bsn. 1/2 *mf* *ff*

C. Bn. *ff* *p* *ff*

Hr. 1/2 *ff* *mf* *ff*

Hr. 3/4 *ff* *mf* *ff*

Tpt. 1/2 *mf* *ff*

Tbn. 1 *ff* *mf* *ff*

Tbn. 2/3 *ff* *p* *ff*

Tba. *ff* *p* *ff*

Timp. *ff* *mf* *mp* *f* *mp* *f*

Perc. 1 *p* *ff*

Perc. 2 *crash cym.* *ff* *choke*

Perc. 3 *bass drum* *tam-tam* *choke*

Pn. *ff*

8<sup>va</sup>

65

♩ = 96                      ♩ = 120

Vln. 1 *mf* *ff* *f*

Vln. 2 *mf* *ff* *f*

Vla. *mf* *ff* *f*

Vcl. *mf* *ff* *f*

Cb. *ff* *p* *ff*



69

Fl. 1/2 *f* *mf*

Ob. 1/2 *f* *p* *mf*

Cl. 1/2 *f* *mf*

Bsn. 1/2 *p* *mf*

C. Bn. *p* *mf*

Hr. 1/2 *p* *mf*

Hr. 3/4 *p* *mf*

Tpt. 1/2 *p* *mf*

Tbn. 1 *p* *mf*

Tbn. 2/3 *p* *mf*

Tba. *p* *mf*

Timp. *mp* *f*

Perc. 1 xylophone *f* *mf*

Perc. 2 marimba *f*

Perc. 3 snare drum *mp* *f*

Pn. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *p* *mf*

Detailed description of the musical score: The score is for measures 69 through 72. It features a full orchestra and percussion. The woodwind section includes Flute 1/2, Oboe 1/2, Clarinet 1/2, Bassoon 1/2, and Contrabassoon. The brass section includes Horn 1/2, Horn 3/4, Trumpet 1/2, Trombone 1, Trombone 2/3, and Tuba. The percussion section includes Timpani, Xylophone, Marimba, and Snare Drum. The piano part consists of a grand piano. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is written in 4/4 time. Measure 69 starts with a forte (f) dynamic for the woodwinds and a mezzo-forte (mf) dynamic for the brass. Measure 70 features a piano (p) dynamic for the woodwinds and a mezzo-forte (mf) dynamic for the brass. Measure 71 continues with the same dynamics. Measure 72 concludes the section with a forte (f) dynamic for the woodwinds and a mezzo-forte (mf) dynamic for the brass. The percussion section provides a rhythmic accompaniment throughout the measures.

73

Fl. 1/2 *f* *a2*

Ob. 1/2 *f* *a2*

Cl. 1/2 *f* *a2*

Bsn. 1/2 *f* *a2* *mf*

C. Bn. *f*

Hn. 1/2 *mf* *a2*

Hn. 3/4 *mf* *a2*

Tpt. 1/2 *f*

Tbn. 1

Tbn. 2/3

Tba. *f*

Timp. *f*

Perc. 1 (xylophone) *f*

Perc. 2 (marimba) *f*

Perc. 3

Pn.

Vln. 1 *f*

Vln. 2 *f*

Vla. *mp*

Vc. *mp*

Cb. *f*

F

82

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

C. Bn.

Hr. 1/2

Hr. 3/4

Tpt. 1/2

Tbn. 1

Tbn. 2/3

Tba.

Timp.

Perc. 1 (xylophone)

Perc. 2 (marimba)

Perc. 3

Pn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mp*

*p*

*mf*

*ppizz.*

*a2*

*1.*

*2.*

*3.*

*4.*

*5.*

*6.*

*7.*

*8.*

*9.*

*10.*

*11.*

*12.*

*13.*

*14.*

*15.*

*16.*

*17.*

*18.*

*19.*

*20.*

*21.*

*22.*

*23.*

*24.*

*25.*

*26.*

*27.*

*28.*

*29.*

*30.*

*31.*

*32.*

*33.*

*34.*

*35.*

*36.*

*37.*

*38.*

*39.*

*40.*

*41.*

*42.*

*43.*

*44.*

*45.*

*46.*

*47.*

*48.*

*49.*

*50.*

*51.*

*52.*

*53.*

*54.*

*55.*

*56.*

*57.*

*58.*

*59.*

*60.*

*61.*

*62.*

*63.*

*64.*

*65.*

*66.*

*67.*

*68.*

*69.*

*70.*

*71.*

*72.*

*73.*

*74.*

*75.*

*76.*

*77.*

*78.*

*79.*

*80.*

*81.*

*82.*

*83.*

*84.*

*85.*

*86.*

*87.*

*88.*

*89.*

*90.*

*91.*

*92.*

*93.*

*94.*

*95.*

*96.*

*97.*

*98.*

*99.*

*100.*

86

Fl. 1/2 *f* *mf* *f* *mf*

Ob. 1/2 *f* *mf* *f* *mf*

Cl. 1/2 *f* *mf* *f* *mf*

Bsn. 1/2 *f* *mf* *f* *mf*

C. Bn. *f* *mf* *f* *mf*

Hr. 1/2 *f* *mf* *f* *mf*

Hr. 3/4 *f* *mf* *f* *mf*

Tpt. 1/2 *f* *mf* *f* *mf*

Tbn. 1 *f* *mf* *f* *mf*

Tbn. 2/3 *f* *mf* *f* *mf*

Tba. *f* *mf* *f* *mf*

86

Timp. *f* *mf* *f* *mf*

(xylophone)

Perc. 1 *f* *mf* *f* *mf*

(marimba)

Perc. 2 *f* *mf* *f* *mf*

Perc. 3 *f* *mf* *f* *mf*

Pn. *f* *mf* *f* *mf*

86

Vln. 1 *f* *mf* *f* *mf*

Vln. 2 *f* *mf* *f* *mf*

Vla. *f* *mf* *f* *mf*

Vc. *f* *mf* *f* *mf*

Cb. *f* *mf* *f* *mf*

24

92

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

C. Bn.

92

Hr. 1/2

Hr. 3/4

Tpt. 1/2

Tbn. 1

Tbn. 2/3

Tba.

92

Timp.

Perc. 1

Perc. 2

Perc. 3

Pn.

92

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This page of a musical score contains measures 92 through 95. The instrumentation includes woodwinds (Flute 1/2, Oboe 1/2, Clarinet 1/2, Bassoon 1/2, Contrabassoon), brass (Horn 1/2, Horn 3/4, Trumpet 1/2, Trombone 1, Trombone 2/3, Tuba), percussion (Timpani, Percussion 1, 2, 3), piano (Piano), and strings (Violin 1, Violin 2, Viola, Violoncello, Contrabass). The score is written in 3/4 time with a key signature of two flats. Measure 92 features a melodic line in the Flute 1/2 and Oboe 1/2 parts, with a dynamic marking of *f* (forte). The woodwinds and strings provide harmonic support. Measures 93-95 continue the melodic development in the woodwinds, with the piano part featuring a prominent melodic line. The strings maintain a steady accompaniment.

G

97

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

C. Bn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tbn. 1

Tbn. 2/3

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mf*

*f*

*ff*

*mp*

*1.*

*2.*

*3.*

*a2*

*1.*

*2.*

*3.*

*V*



27

28

110 *f* *ff*  
 Fl. 1/2  
 Ob. 1/2 *f* *ff*  
 Cl. 1/2 *f* *mf* *ff*  
 Bsn. 1/2 *f* *ff*  
 C. Bn. *f* *ff*  
 110 *f* *ff*  
 Hn. 1/2  
 Hn. 3/4  
 Tpt. 1/2 *f* *mf* *ff*  
 Tbn. 1 *f* *ff*  
 Tbn. 2/3 *f* *ff*  
 Tba. *f* *ff*  
 110  
 Timp.  
 Perc. 1  
 Perc. 2  
 Perc. 3  
 Pn.  
 110 *mf* *f* *mf* *ff*  
 Vln. 1  
 Vln. 2 *mf* *f* *mf* *ff*  
 Vla. *mf* *f* *mf* *ff*  
 Vc. *mf* *f* *mf* *ff*  
 Cb. *mf* *f* *mf* *ff*



119 *rit.*  $\text{♩} = 68$

Fl. 1/2 *f* *ff* *fp* *fff*

Ob. 1/2 *f* *ff* *fp* *fff*

Cl. 1/2 *f* *ff* *fp* *fff*

Bsn. 1/2 *ff* *ff* *fp* *fff*

C. Bn. *ff* *ff* *fp* *fff*

Hr. 1/2 *f* *ff* *fp* *fff*

Hr. 3/4 *f* *ff* *fp* *fff*

Tpt. 1/2 *f* *ff* *fp* *fff*

Tbn. 1 *f* *ff* *fp* *fff*

Tbn. 2/3 *ff* *ff* *fp* *fff*

Tba. *ff* *ff* *fp* *fff*

Timp. 119

Perc. 1 *chimes* *fff*

Perc. 2 *marimba* *mp*

Perc. 3 *tam-tam* *p* *fff*

Pn. *fff*

Vln. 1 119 *ff* *ff* *fff*

Vln. 2 *ff* *ff* *fff*

Vla. *ff* *ff* *fff*

Vc. *ff* *ff* *pp*

Cb. *ff* *ff* *pp*

125

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

C. Bn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tbn. 1

Tbn. 2/3

Tba.

Timp.

Perc. 1

Perc. 2 (marimba)

Perc. 3

Pn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*con sord.*

*fp*

*f*

*p*

*aus. cym. w/ stick*

*mf*

*p*

*on bell*

*claves*

*p*

*pizz.*

*f*

*mf*

*arco*

*p*

33

137

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

C. Bn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tbn. 1

Tbn. 2/3

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*p*

*pp*

*p*

*mf*

*p*

*senza sord.*

*p*

*mf*

*p*

*fp*

*fp*

*fp*

*fp*

*pp*

*p*

*univ.*

*p*

*mp*

*mf*

*univ.*

*p*

*mp*

*mp*

*mf*



143 *accel.*  $\text{♩} = 96$

Fl. 1/2 *mp* *mf* *f* *ff*

Ob. 1/2 *mf* *mp* *mf* *f* *ff*

Cl. 1/2 *f* *ff*

Bsn. 1/2 *mp* *mf* *f* *ff*

C. Bn.

Hr. 1/2 *senza sord*(1&2) 1. *mp* *mf*

Hr. 3/4 *senza sord*(3&4) 3. *mp* *mf*

Tpt. 1/2 *mf* *mp* *mf*

Tbn. 1 *senza sord.* *mf* *f* *ff*

Tbn. 2/3 *senza sord*(2&3) 2. *mp* *mf* *f* *ff*

Tba.

143

Timp.

Perc. 1

Perc. 2

Perc. 3

Pn.

143 *accel.*  $\text{♩} = 96$

Vln. 1 *mp* *mf* *f* *ff*

Vln. 2 *mp* *mf* *f* *ff*

Vla. *unis.* *mf* *f* *ff*

Vc. *mf* *f* *ff*

Cb. *mf* *f* *ff*

36

37

159

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

C. Bn.

1.

*mf*

*mf*

159

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tbn. 1

Tbn. 2/3

Tba.

159

Timp.

Perc. 1

Perc. 2

Perc. 3

Pn.

159

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mp*

*mp*

*mp*

*la metà arco*

*mp*

*la metà arco*

*mp*

K

40

41

180

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

C. Bn.

180

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tbn. 1

Tbn. 2/3

Tba.

180

Timp.

Perc. 1 (xylophone)

Perc. 2 (marimba)

Perc. 3

Pn.

180

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 180 to 183. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, and Cor Anglais) is mostly silent. The Horns (1/2 and 3/4) and Trumpets (1/2) play melodic lines with triplets and slurs. The Trombones (1, 2/3, and 4) provide harmonic support with similar triplet patterns. The Timpani and Percussion (xylophone, marimba, and tubs) play rhythmic patterns. The Piano (Pn.) plays a steady eighth-note accompaniment. The String section (Violins 1 and 2, Viola, Violoncello, and Contrabass) plays a dense, rhythmic texture with many beamed notes.





M

This page contains the musical score for measures 191 through 194. The score is organized into systems for different instrument groups. The woodwind section (Flute 1/2, Oboe 1/2, Clarinet 1/2, Bassoon 1/2, Contrabassoon) plays a melodic line with dynamic markings of *fp* and *f*. The brass section (Horn 1/2, Horn 3/4, Trumpet 1/2, Trombone 1, Trombone 2/3, Tuba) provides harmonic support, with dynamics ranging from *p* to *f*. The percussion section includes Timpani, Xylophone, Marimba, and Bass Drum, with the Marimba and Bass Drum marked *p* and the others *f*. The piano (Pn.) plays a rhythmic accompaniment. The string section (Violin 1, Violin 2, Viola, Violoncello, Contrabass) features a dense texture of sixteenth notes, with dynamics of *fp* and *f*.

The score begins at measure 191. The woodwinds and strings enter with a melodic line. The brass section enters in measure 192 with a harmonic accompaniment. The percussion section enters in measure 193 with a rhythmic accompaniment. The piano enters in measure 194 with a melodic line. The string section continues with a dense texture of sixteenth notes.

The score concludes at measure 194. The woodwinds and strings play a final melodic phrase. The brass section plays a final harmonic accompaniment. The percussion section plays a final rhythmic accompaniment. The piano plays a final melodic phrase. The string section plays a final dense texture of sixteenth notes.

195

Fl. 1/2 *f* *a2* *f*

Ob. 1/2 *f* *a2* *f*

Cl. 1/2 *f* *a2* *f*

Bsn. 1/2 *f*

C. Bn. *f*

Hr. 1/2 *mp* *f*

Hr. 3/4

Tpt. 1/2 *mp* *f*

Tbn. 1 *mp* *f*

Tbn. 2/3

Tba.

195

Timp. *mp*

Perc. 1

Perc. 2

Perc. 3

Pn.

195

Vln. 1 *p* *f* *univ.* *div.* *p* *f* *univ.*

Vln. 2 *p* *f* *univ.* *div.* *univ.* *div.* *p* *f* *univ.*

Vla. *p* *f*

Vc. *p* *mf*

Cb. *p* *f*

This musical score page contains measures 195 through 197. The instrumentation includes woodwinds (Flute 1/2, Oboe 1/2, Clarinet 1/2, Bassoon 1/2, Cor Anglais), brass (Horn 1/2, Horn 3/4, Trumpet 1/2, Trombone 1, Trombone 2/3, Tuba), percussion (Timpani, Percussion 1, 2, 3), piano, and strings (Violin 1, Violin 2, Viola, Violoncello, Contrabass). The score is written in a key with two flats and a 4/4 time signature. Measure 195 features a complex woodwind entry with various dynamics (f, mp) and articulations (accents, slurs). The strings provide a rhythmic foundation with patterns of eighth and sixteenth notes. Measure 196 continues the woodwind and string textures, with the brass section entering in measure 197. Measure 197 shows a crescendo in the woodwinds and strings, leading to a powerful tutti section. The score includes numerous dynamic markings (f, mp, p, mf) and articulations (accents, slurs, breath marks) to guide the performance.

198

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

C. Bn.

198

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tbn. 1

Tbn. 2/3

Tba.

198

Timp.

Perc. 1

Perc. 2

Perc. 3

Pn.

198

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

accel.

$\text{♩} = 120$

*p*

*mf*

*ff*

*f*

*sfz*

*div.*

*acc.*

*choke*

*bass drum*

*tam-tam*

*8<sup>va</sup>*

48

O





51

**P**

221

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

C. Bn.

221

Hr. 1/2

Hr. 3/4

Tpt. 1/2

Tbn. 1

Tbn. 2/3

Tba.

221

Timp.

(xylophone)

Perc. 1

crash cym.

Perc. 2

(bass drum)

Perc. 3

Pn.

221

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

The musical score is arranged in a system of staves. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Cor Anglais) and brass section (Horn, Trumpet, Trombone, Tuba) are in the upper half. The percussion section (Timpani, Xylophone, Crash Cymbal, Bass Drum) is in the middle. The piano (Pn.) and string section (Violins, Viola, Violoncello, Contrabass) are in the lower half. The score includes various musical notations such as notes, rests, and dynamic markings.

225 Q

Fl. 1/2 *a2* *ff*

Ob. 1/2 *f* *ff*

Cl. 1/2 *ff*

Bsn. 1/2 *f* *ff* *a2* *f*

C. Bn. *ff* *f*

Hr. 1/2 *a2* *ff* *a2* *f*

Hr. 3/4 *a2* *ff*

Tpt. 1/2 *ff*

Tbn. 1 *ff*

Tbn. 2/3 *a2* *ff* *f*

Tba. *ff* *f*

Timp. *f* *ff* *mp*

Perc. 1

Perc. 2

Perc. 3

Pn.

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff* *f*

Cb. *ff* *f*

231

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

C. Bn.

231

Hr. 1/2

Hr. 3/4

Tpt. 1/2

Tbn. 1

Tbn. 2/3

Tba.

231

Timp.

Perc. 1  
sus. cym.  
w/ mallet

Perc. 2  
crash cym.

Perc. 3  
snare drum

Pn.

231

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This page contains musical notation for measures 231 through 235. The score is divided into several systems. The first system includes woodwinds (Flute 1/2, Oboe 1/2, Clarinet 1/2, Bassoon 1/2, and Contrabassoon) and brass (Horn 1/2, Horn 3/4, Trumpet 1/2, Trombone 1, Trombone 2/3, and Tuba). The second system includes percussion (Timpani, Suspended Cymbal with mallet, Crash Cymbal, and Snare Drum) and piano (Piano). The third system includes strings (Violin 1, Violin 2, Viola, Violoncello, and Contrabass). The notation includes various musical symbols such as notes, rests, dynamics (f, mp, cresc.), and articulation marks. The key signature has one flat (Bb), and the time signature is 3/4.



## 2. Nocturne

$\text{♩} = 60$

Violin 1

Violin 2

Viola *div. mp*

Cello *p*

Contrabass *p*

7 **A**

Vln. 1

Vln. 2 *mp*

Vla.

Vc.

Cb.

12

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

*div. f*

*div. f > p*

*div. f > p*

*div. f > p*

*div. f*

17 **B**

Vln. 1 *mp*

Vln. 2 *p*

Vla. *mp*

Vc. *p*

Cb. *p*

23 *unis.*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*div.*

27 *poco pi mosso*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mf* *p* *unis.* *pizz.* *mp* *mf* *p* *simili*

32

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mp* *p* *mf* *p* *mf* *p* *mf*

39

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mp* *mf* *p* *simili* *f* *f* *p*

45 **C**

Vln. 1 *pizz.* *f*

Vln. 2 *arco* *mf*

Vla. *f*

Vc. *f*

Cb. *f*

*arco* *mf* *pizz.* *f*

52

Vln. 1 *arco* *mp* *f*

Vln. 2 *arco* *mp* *f*

Vla. *arco* *mp* *f*

Vc. *arco* *mp* *f*

Cb. *f*

58

Vln. 1 *pizz.* *mf* *arco* *mp* *f*

Vln. 2 *pizz.* *mf* *arco* *mp* *f*

Vla. *pizz.* *mf* *arco* *mp* *f*

Vc. *mp* *f*

Cb. *pizz.* *mf* *f* *arco* *f*

62  $\text{♩} = 60$

Vln. 1

Vln. 2 *div.* *p*

Vla. *p*

Vc. *p* *mp*

Cb. *p*



68 D

Vln. 1 *mf* *f* *div.*

Vln. 2 *univ.* *mf* *f* *p* *f* *p*

Vla. *mf* *f* *div.*

Vc. *mf* *f* *p* *f* *p*

Cb. *mf* *f*

73

Vln. 1 *mp* *mf*

Vln. 2 *f* *p*

Vla. *p*

Vc. *<f* *univ.* *p*

Cb. *p*

78 *8<sup>va</sup>*

Vln. 1 *f*

Vln. 2 *univ.* *mf* *div.* *p*

Vla.

Vc.

Cb.

*rit.*

81 *8<sup>va</sup>*

Vln. 1 *p* *pp* *div.* *f*

Vln. 2 *pp* *f*

Vla. *pp* *f*

Vc. *pp* *div.* *f*

Cb. *pp* *f*

### 3. Waning Darkness

$\text{♩} = 100$

Flute 1/2

Oboe 1/2

Clarinet in Bb 1/2

Bassoon 1/2

Contrabassoon

Horn in F 1/2

Horn in F 3/4

Trumpet in Bb 1/2

Trombone 1

Trombone 2/3

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Piano

Violin 1

Violin 2

Viola

Cello

Contrabass

$\text{♩} = 100$

*con sord.*

*p*

*f*

*con sord.*

*p*

*f*

*con sord.*

*2.*

*p*

*f*

*claves*

*f*

*mf*

*mp*

*f*

*mf*

*la melò*

*p*

61

A

12

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

C. Bn.

12

Hr. 1/2

Hr. 3/4

Tpt. 1/2

Tbn. 1

Tbn. 2/3

Tbn.

12

Timp.

Perc. 1

(claves)

Perc. 2

*mp*

*f*

Perc. 3

Pn.

12

Vln. 1

*pp*

Vln. 2

*pp*

Vla.

*pp*

Vc.

*gliss.*

*ppp*

*f*

*ritati*

*f*

*p*

*f*

Cb.

*f*

*p*

*f*

63

B

65





39 C

Fl. 1/2 *a2* *f*

Ob. 1/2 *f*

Cl. 1/2 *a2* *f*

Bsn. 1/2 *f*

C. Bn.

Hr. 1/2 *f*

Hr. 3/4 *f*

Tpt. 1/2

Tbn. 1

Tbn. 2/3

Tba.

39

Timp.

Perc. 1 xylophone *f*

Perc. 2 marimba *f*

Perc. 3

Pn.

39

Vln. 1

Vln. 2

Vla.

Vc. *p* *f* *p* *f* *div.* *f*

Cb. *p* *f* *p* *f*





53

Fl. 1/2 *mp* *p*

Ob. 1/2 *a2* *mp*

Cl. 1/2 *f* *a2* *mp* *p*

Bsn. 1/2 *f* *a2* *mp* *p*

C. Bn.

Hr. 1/2 *p*

Hr. 3/4 *p*

Tpt. 1/2 *a2* *mp*

Tbn. 1

Tbn. 2/3 *mp* *p*

Tba.

53

Timp.

Perc. 1 (xylophone) *mf*

Perc. 2 (marimba)

Perc. 3

Pn. *p* *mf*

53

Vln. 1 *p*

Vln. 2

Vla. *f* *p*

Vc. *f* *p*

Cb.

Detailed description: This page of a musical score covers measures 53 through 56. The instrumentation includes woodwinds (Flute 1/2, Oboe 1/2, Clarinet 1/2, Bassoon 1/2, Cor Anglais), brass (Horn 1/2, Horn 3/4, Trumpet 1/2, Trombone 1, Trombone 2/3, Tuba), percussion (Tympani, Xylophone, Marimba, and three other percussion parts), piano, and strings (Violin 1, Violin 2, Viola, Violoncello, and Contrabass). The score is written in 4/4 time. Measure 53 begins with a key signature change to two flats (B-flat and E-flat). The woodwinds and strings play melodic lines, while the percussion provides a rhythmic foundation. Dynamics range from piano (p) to fortissimo (f). The piano part features a prominent melodic line in the right hand and a supporting line in the left hand. The strings play a rhythmic pattern of eighth notes. The score concludes in measure 56 with a final chord and a repeat sign.

E

57

Fl. 1/2 *mf* *mp*

Ob. 1/2 *mp*

Cl. 1/2 *mf*

Bsn. 1/2 *mf*

C. Bn.

57

Hr. 1/2 *mf*

Hr. 3/4 *mf*

Tpt. 1/2 *mp*

Tbn. 1

Tbn. 2/3 *mf*

Tba. *mf*

57

Timp.

Perc. 1 (xylophone) *mf*

Perc. 2 (marimba) *mf*

Perc. 3 (snare drum) *p* *mf*

Pn.

57

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *mf*

Vc. *mf*

Cb.

72

73





F

75

Fl. 1/2 *ff* *mf* 1.

Ob. 1/2 *ff* *mf* 1.

Cl. 1/2 *ff* *mf* 1.

Bsn. 1/2 *ff*

C. Bn. *ff*

Hr. 1/2 *ff*

Hr. 3/4 *ff*

Tpt. 1/2 *ff*

Tbn. 1 *ff*

Tbn. 2/3 *ff*

Tba. *ff*

Tamp. *ff*

Perc. 1

Perc. 2 (marimba) *f* *mf*

Perc. 3

Pn. *f* *mf*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

79

Fl. 1/2 *mp* *mf* *a2*

Ob. 1/2 *mp* *mf* *a2*

Cl. 1/2 *mp* *mf* *a2*

Bsn. 1/2 *mp* *mf* *a2*

C. Bu.

Hr. 1/2 *mp* *mf* *a2* *fp* *fp*

Hr. 3/4 *mp* *mf* *a2* *fp* *fp*

Tpt. 1/2

Tbn. 1 *fp* *mf*

Tbn. 2/3 *fp* *mf*

Tba.

79

Tamp.

Perc. 1 (xylophone) *mf*

Perc. 2 (marimba)

Perc. 3

Pn.

79

Vln. 1 *p*

Vln. 2 *p*

Vla. *pizz.* *mf*

Vc. *pizz.* *mf*

Ch.

77

78

91

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

C. Bn.

91

Hr. 1/2

Hr. 3/4

Tpt. 1/2

Tbn. 1

Tbn. 2/3

Tba.

91

Tamp.

Perc. 1

Perc. 2

Perc. 3

snare drum

*mp*

Pn.

91

Vln. 1

*solo*

*mf*

Vln. 2

Vla.

Vcl.

Ch.

96

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

C. Bu.

96

Hr. 1/2

Hr. 3/4

Tpt. 1/2

Tbn. 1

Tbn. 2/3

Tba.

96

Tamp.

Perc. 1

Perc. 2

Perc. 3 (snare drum)

Pn.

96

Vln. 1

Vln. 2

Vla.

Vcl.

Ch.

102 H

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

C. Bu.

Hr. 1/2

Hr. 3/4

Tpt. 1/2

Tbn. 1

Tbn. 2/3

Tba.

Tamp.

Perc. 1

Perc. 2

Perc. 3 (snare drum)

Pn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*f*

*a2*

*1.*

*tutti*

*p*

*mf*

*mp*

82



114

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

C. Bu.

114

Hr. 1/2

Hr. 3/4

Tpt. 1/2

Tbn. 1

Tbn. 2/3

Tba.

114

Tamp.

Perc. 1

Perc. 2

Perc. 3

Pn.

114

Vln. 1

Vln. 2

Vla.

Vc.

Ch.

84

126

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

C. Bn.

Hr. 1/2

Hr. 3/4

Tpt. 1/2

Tbn. 1

Tbn. 2/3

Tba.

126

Timp.

Perc. 1

Perc. 2

(snare drum)

Perc. 3

*mp*

Pn.

126

Vln. 1

Vln. 2

Vla.

Vc.

Ch.

Detailed description of the musical score: The score is for measures 126 through 131. The woodwind section (Flute 1/2, Oboe 1/2, Clarinet 1/2, Bassoon 1/2, Cor Anglais) plays a melodic line starting on a half note G4, moving through A4, B4, and C5, with various ornaments and slurs. The brass section (Horn 1/2, Horn 3/4, Trumpet 1/2, Trombone 1, Trombone 2/3, Tuba) provides harmonic support with sustained notes and some melodic movement. The percussion section includes Tympani, three different Percussion parts, and a snare drum. The piano part is mostly silent, and the string section (Violin 1, Violin 2, Viola, Violoncello, Contrabass) is also mostly silent, with some low-frequency accompaniment in the cello and double bass.

132 *rit.*

Fl. 1/2 *p*

Ob. 1/2 *p*

Cl. 1/2 *p*

Bsn. 1/2 *p*

C. Bn.

Hr. 1/2 *p*

Hr. 3/4

Tpt. 1/2 *p*

Tbn. 1 *p*

Tbn. 2/3 *p*

Tba. *p*

132

Timp. *mp*

Perc. 1

Perc. 2

(snare drum)

Perc. 3 *mp*

Pn.

132 *rit.*

Vln. 1

Vln. 2

Vla.

Vc.

Ch.



144

Fl. 1/2 *mf* *f* *mp*

Ob. 1/2 *mf* *f* *mp* *a2*

Cl. 1/2 *p* *mf* *f* *mp* *a2*

Bsn. 1/2 *f* *mp* *a2*

C. Bn.

Hr. 1/2

Hr. 3/4

Tpt. 1/2 *mp* *a2*

Tbn. 1

Tbn. 2/3 *mp*

Tba.

144

Timp.

Perc. 1 xylophone *mf* *mp*

Perc. 2 (marimba)

Perc. 3

Ph. *f* *p* *mf*

144

Vln. 1 *f* *p*

Vln. 2 *p* *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb.

148

Fl. 1/2 *p* *mf*

Ob. 1/2 *mp*

Cl. 1/2 *p* *mf*

Bsn. 1/2 *p* *mf*

C. Bn.

148

Hr. 1/2 *p* *mf*

Hr. 3/4 *p* *mf*

Tpt. 1/2 *mp*

Tbn. 1

Tbn. 2/3 *p* *mf*

Tba. *p* *mf*

148

Timp.

Perc. 1 (xylophone) *mf*

Perc. 2 (marimba) *mf*

Perc. 3 snare drum *p* *mf*

Pn.

148

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *mf*

Vc. *mf*

Cb.

This musical score page contains measures 148 through 151. The instrumentation includes woodwinds (Flute 1/2, Oboe 1/2, Clarinet 1/2, Bassoon 1/2, Cor Anglais), brass (Horn 1/2, Horn 3/4, Trumpet 1/2, Trombone 1, Trombone 2/3, Tuba), percussion (Tympani, Xylophone, Marimba, Snare Drum), piano, and strings (Violin 1, Violin 2, Viola, Violoncello, Contrabass). The score is written in 3/4 time with a key signature of one flat. Dynamics such as *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano) are indicated throughout. The woodwinds and strings play melodic and harmonic lines, while the percussion provides a rhythmic foundation. The piano part is mostly silent in these measures.

152

Fl. 1/2 *mp* *f* *mp*

Ob. 1/2 *f* *mp*

Cl. 1/2 *mp* *f*

Bsn. 1/2

C. Bn.

152

Hr. 1/2

Hr. 3/4

Tpt. 1/2 *f*

Tbn. 1

Tbn. 2/3

Tba.

152

Timp.

Perc. 1 (xylophone) *f*

Perc. 2 (marimba) *f*

Perc. 3

Pn.

152

Vln. 1 *f* *p*

Vln. 2 *f*

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 152 through 155. The instrumentation includes woodwinds (Flute 1/2, Oboe 1/2, Clarinet 1/2, Bassoon 1/2, Cor Anglais), brass (Horn 1/2, Horn 3/4, Trumpet 1/2, Trombone 1, Trombone 2/3, Tuba), percussion (Tympani, Xylophone, Marimba, and three other percussion parts), piano, and strings (Violin 1, Violin 2, Viola, Violoncello, and Contrabass). The score is written in a common time signature with a key signature of two flats. Measures 152-154 contain sustained chords and melodic fragments for the woodwinds and brass, while the percussion and piano parts feature rhythmic patterns. Measure 155 shows a more active texture with moving lines in the woodwinds, brass, and strings, and a more complex rhythmic pattern in the percussion and piano. Dynamic markings such as *mp* (mezzo-piano), *f* (forte), and *p* (piano) are used throughout to indicate volume changes. The woodwinds and brass parts often have slurs indicating phrasing. The percussion and piano parts have many beamed notes, suggesting a fast, rhythmic accompaniment. The string parts are mostly sustained chords in measures 152-154, but become more active in measure 155 with moving lines and dynamic markings.



156

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

C. Bn.

156

Hr. 1/2

Hr. 3/4

Tpt. 1/2

Tbn. 1

Tbn. 2/3

Tba.

156

Timp.

(xylophone)

Perc. 1

Perc. 2

Perc. 3

Pn.

156

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mp*

*mf*

*a2*

*mf*

*mp*

*mp*

*mf*

*f*

*mp*

*mp*

*mf*

*f*

*mp*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

161

Fl. 1/2 *f*

Ob. 1/2 *mp* *f*

Cl. 1/2 *f*

Bsn. 1/2 *f*

C. Bn. *fp* *f*

Hn. 1/2 *f*

Hn. 3/4 *f*

Tpt. 1/2 *a2 mp* *f*

Tbn. 1 *fp* *f*

Tbn. 2/3 *2. fp* *f*

Tba. *f*

161

Temp. *f*

(xylophone)

Perc. 1 *f*

Perc. 2

Perc. 3 *tam-tam* *f*

Pn. *f*

161

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

K

166

Fl. 1/2 *mf*

Ob. 1/2 *mf*

Cl. 1/2 *mf*

Bsn. 1/2 *ff*

C. Bn. *ff*

Hr. 1/2 *ff*

Hr. 3/4 *ff*

Tpt. 1/2 *ff*

Tbn. 1 *ff*

Tbn. 2/3 *ff*

Tbn. *ff*

Timp. *ff*

Perc. 1

Perc. 2 (marimba) *f* *mf*

Perc. 3

Pn. *mf*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

171

Fl. 1/2 *mp* *mf* *a2*

Ob. 1/2 *mp* *mf* *a2*

Cl. 1/2 *mp* *mf* *a2* *mp*

Bsn. 1/2 *mp* *mf* *a2* *mf* *a2*

C. Bn.

Hr. 1/2 *mp* *mf* *a2* *fp* *fp* *mp*

Hr. 3/4 *mp* *mf* *a2* *fp* *fp*

Tpt. 1/2 *fp*

Tbn. 1 *fp* *mf*

Tbn. 2/3 *fp* *mf*

Tbn.

171

Timp.

Perc. 1 xylophone *mf*

Perc. 2 (marimba)

Perc. 3

Pn.

171

Vln. 1 *p* *mp* *cresc.*

Vln. 2 *p* *mp* *cresc.*

Vla. *pizz.* *mf* *arco* *V* *mp* *cresc.*

Vc. *pizz.* *mf*

Cb.

176 *mp* *cresc.* *ff* *accel.*

Fl. 1/2

Ob. 1/2 *mp* *cresc.* *ff*

Cl. 1/2 *cresc.* *ff*

Bsn. 1/2

C. Bn.

Hr. 1/2 *cresc.* *ff*

Hr. 3/4 *cresc.* *ff*

Tpt. 1/2 *cresc.* *ff*

Tbn. 1 *ff*

Tbn. 2/3 *ff*

Tbn.

176 *ff*

Timp. *ff*

Perc. 1 *crash cym.* *ff*

(marimba)

Perc. 2 *ff*

Perc. 3 *snare drum* *ff*

Pn.

176 *accel.*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *arco* *mp* *cresc.* *ff*

Cb. *ff*

96

184

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

C. Bn.

184

Hr. 1/2

Hr. 3/4

Tpt. 1/2

Tbn. 1

Tbn. 2/3

Tbn.

184

Timp.

Perc. 1

Perc. 2

Perc. 3 (snare drum)

Pn.

184

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 184 through 187. The woodwind section includes Flute 1/2, Oboe 1/2, Clarinet 1/2, Bassoon 1/2, and Cor Anglais. The brass section includes Horns 1/2 and 3/4, Trumpets 1/2, and three Trombone parts. Percussion includes Timpani, three different Percussion parts (with the third being a snare drum), and Piano. The string section includes Violins 1 and 2, Viola, Violoncello, and Contrabass. The score shows various musical notations including rests, notes, slurs, and dynamic markings such as *f* and *a2*.

188 M

Fl. 1/2 *ff*

Ob. 1/2 *ff*

Cl. 1/2 *ff*

Bsn. 1/2 *ff*

C. Bn. *ff*

Hr. 1/2 *ff*

Hr. 3/4 *ff*

Tpt. 1/2 *f* *ff*

Tbn. 1 *f* *ff*

Tbn. 2/3 *f* *ff*

Tbn. *ff*

Timp. *f* *ff*

Perc. 1 xylophone *ff*

Perc. 2 marimba *ff*

(snare drum)

Perc. 3 *ff*

Pn.

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vla. *f* *ff*

Vc. *ff*

Cb. *ff*



192

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

C. Bn.

Hr. 1/2

Hr. 3/4

Tpt. 1/2

Tbn. 1

Tbn. 2/3

Tbn.

Timp.

Perc. 1 (xylophone)

Perc. 2 (marimba)

Perc. 3

Pn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 192 through 195. The woodwind section (Flute 1/2, Oboe 1/2, Clarinet 1/2) and strings (Violins 1 & 2, Viola, Violoncello, Contrabass) have active parts with various melodic and rhythmic patterns. The brass section (Bassoon 1/2, Cor Anglais) and percussion (Tympani, Xylophone, Marimba) are mostly silent or have simple rhythmic accompaniment. The piano part is also silent. The score is written for a full symphony orchestra.



200

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

C. Bn.

200

Hr. 1/2

Hr. 3/4

Tpt. 1/2

Tbn. 1

Tbn. 2/3

Tba.

200

Timp.

Perc. 1 (xylophone)

Perc. 2 (marimba)

Perc. 3

Pn.

200

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 200 through 203. The woodwind section includes Flute 1/2, Oboe 1/2, Clarinet 1/2, Bassoon 1/2, and Cor Anglais. The brass section includes Horns 1/2 and 3/4, Trumpets 1/2, Trombones 1, 2/3, and Tuba. The percussion section includes Timpani, three different Percussion parts (xylophone, marimba, and a third unspecified), and Piano. The string section includes Violins 1 and 2, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* (forte) and *sf* (sforzando). Measure 200 shows the woodwinds and strings entering with active patterns, while the brass and percussion provide harmonic support. Measure 201 continues these patterns with some changes in dynamics and articulation. Measure 202 shows a more sustained texture with some instruments playing longer notes. Measure 203 concludes the page with a final chordal structure.



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## **PART II. AN ANALYSIS OF SELECTED TRADITIONAL AND NON-TRADITIONAL ELEMENTS OF HARMONY IN *CREDO* BY KRZYSZTOF PENDERECKI**

### **Chapter 1: Introduction**

Krzysztof Penderecki is a name easily recognized by trained musicians and informed audiences. His contributions to the avant-garde movement of the late 1950s and early 1960s have all but assured him immortality as a composer, a forward thinker, and an innovator of sound. Even today his music remains popular in concert halls. In 2002 there were ninety-five concerts in Europe and Asia and twenty-one concerts in North America that included at least one of his works, all of which were high-profile performances in major venues.<sup>1</sup> Despite his success in the concert halls of the world and his prolific compositional output over the last four decades, his sphere of influence in academia has been limited to the graphic notational innovations of his early professional career that have influenced countless composers. Only a few pages are dedicated, however, to the discussion of Penderecki and his music in three commonly used twentieth century music history textbooks. A survey of these textbooks suggests that many musicians and musicians-in-training are unlikely able to name more than one or two of Penderecki's compositions, and even less likely to be able to list, let alone discuss, his various compositional styles.<sup>2</sup> In all of the surveyed textbooks, the one work that

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<sup>1</sup> Concert information is taken from Penderecki's website <http://www.penderecki.de>. This site is maintained by Penderecki's publisher, Schott Music, and only lists known major performances by professional orchestras and ensembles.

<sup>2</sup> Surveyed textbooks are: Paul Griffiths, *Modern Music: The Avant Garde Since 1945*, (London: J.M. Dent & Sons, 1981); Robert P. Morgan, *Twentieth Century Music: A History of Musical Style in Modern Europe and America*, (New York: W.W. Norton & Co., 1991); Glenn Watkins, *Soundings: Music in the Twentieth Century* (New York: Schirmer Books, 1988).

is given emphasis is *Threnody: for the Victims of Hiroshima* (1960). The coverage of Penderecki ranges between two pages and a single paragraph, so the term “emphasis” must be understood in that context. Emphasis comes mainly in the form of a printed musical example to illustrate Penderecki’s avant-garde textural techniques and unique notation in that particular period of his compositional output. Other works are peripherally mentioned in these textbooks, but only as they relate to or deviate from *Threnody*, and rarely with any commentary.

The reason for this lack of attention is possibly the result of Penderecki’s short-lived experience in the world of the avant-garde. His greatest contributions to the twentieth century spanned only two or three years. As a leader of the Polish avant-garde he helped establish what has come to be called the “Polish School.”<sup>3</sup> After 1962 the universal impact of his music waned. Although he continued to write music that challenged both the listener and performer, his recession into the past and his break with the avant-garde aesthetic marginalized him from that point on. Penderecki’s style has changes multiple times over the course of his career. Currently his music attempts to consolidate his life-long compositional journey by synthesizing all that he has learned throughout his career as a student and a professional. He uses elements of traditional tonality as well as modern and avant-garde elements to create a language that is unique and personal.

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<sup>3</sup> Penderecki always disliked the term “Polish School,” calling it pompous. For him it implies a common goal, a common personality. He said in 1977: “When you take a closer look at it, from my point of view, you see that there are a few composers with very distinct individualities who have nothing in common with each other.” Krzysztof Penderecki, “Conversations with Krzysztof Penderecki,” Interview by Izabella Grzenkiewicz, *Polish Music* 12, no. 3 (1977): 29.

Krzysztof Penderecki was born to Tadeusz and Zofia Penderecki in Debica, Poland in 1933.<sup>4</sup> His father was an attorney who ran the bank in Debica, but was also an amateur violinist who often played in the home with other family members. Penderecki's first musical instruction was at the piano when he was a very young child, but little came of it. His first successful musical venture came when he chose to follow in his father's footsteps by taking up serious study of the violin. He soon eclipsed his father's passion for the instrument and in 1951 left for Kraków where he completed a five-year program in music at the intermediate music school of the University of Kraków in only two years. The violin was his main area of focus at the university but he also found time to study subjects including Greek and Latin, philosophy, and classical antiquity. In 1954 he entered the Kraków Academy of Music. After his first year he put the violin aside and took up composition full-time under the guidance of Artur Malawski. Penderecki received his diploma from the Kraków Academy of Music in 1958.

Penderecki came of age musically during an unfortunate time in Poland's history. His early childhood took place during the Nazi occupation of Poland. Under the occupation, nearly all of Poland's culture and art was either destroyed, banned, or stolen. Printed music was difficult to obtain, and even then it was limited to what was deemed acceptable by the occupiers. Listening to music was even more challenging as concerts were cancelled and radios were confiscated.<sup>5</sup> Eventually some music was allowed, but only for amusement, never

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<sup>4</sup> For a detailed account of Penderecki's life and career up to 1989 see Wolfram Schwinger, *Krzysztof Penderecki: His Life and Work*, trans. William Mann (London: Schott & Co. Ltd., 1989).

<sup>5</sup> Jan P. Lee, "Musical Life and Sociopolitical Change in Warsaw, Poland: 1944-1960" (Ph.D. diss., The University of North Carolina at Chapel Hill, 1979), 29-30.



for artistic or cultural purposes.<sup>6</sup> Penderecki's family was not spared the difficulties of the occupation. The family was evicted from their apartment to make way for the Ministry of Food and Tadeusz Penderecki was removed from his post at the bank and was forbidden to practice law. He was, however, fortunate enough to find himself among the thirty percent of Poland's lawyers who were not murdered by the German occupiers. It was only after the war that Tadeusz Penderecki was able to resume his work as a lawyer and to buy a violin for his son, whose aptitude for music, as indicated above, soon blossomed.

After World War II the Communist party took control of Poland and ruled the country under the strict guidance of the Soviet Union. The state controlled many aspects of social life including the arts and cultural affairs. This had positive and negative implications for Poland. On the positive side, musicians were allowed and encouraged to take up their instruments again, orchestras were reformed, and state sponsored prizes and commissions were established for composers. On the negative side, creativity and personal expression were stifled by the Stalinist policy of socialist realism, which was officially introduced in 1949 at the All-Polish Congress of Composers and Music Critics.<sup>7</sup> The guidelines for socialist realism, as stated by the Congress, demanded that music fulfill three requirements: 1) music should arouse a strong emotional response tinged with optimism; 2) music should use traditional language; and 3) music should be thematically related to folklore. These requirements were in place to ensure that the masses would be able to understand and participate in music. To that degree choral music based on folk tunes was preferred to strictly

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<sup>6</sup> Ibid., 32-33.

<sup>7</sup> Jacek Rogala, *Polish Music in the Twentieth Century*, (Kraków: PWM Edition, 2000), 44.

instrumental music. Regarding music that did not meet these requirements, “any difficult, experimental, atonal, non-melodious, unemotional, intellectual work or those going beyond the major-minor system, and even instrumental compositions, as these could not contain words to reflect the correct ideas, were considered as formalist,”<sup>8</sup> and hence, unacceptable for the Polish people. This policy held true not only for music composed in Poland but also restricted access to music composed outside of Poland. Very few new ideas were allowed to cross the Iron Curtain, particularly new compositional trends in free Europe and the United States.

In 1956, three years after Stalin’s death, Poland cast off the shackles of socialist realism. With this newly found freedom of expression came an influx of ideas from the outside that would have officially been labeled “formalist” prior to 1956. Polish composers now found themselves in a situation where they had to catch up with the rest of the world. Years of music and ideas came flooding in at once. Polish composers were like dry sponges soaking up and assimilating everything they had missed in the years of isolation.

All but the last two of Penderecki’s student years were spent under the cloud of socialist realism. After 1956 his music became eclectic exhibiting traits of Schoenberg, Bartók, Stravinsky, Boulez, and Nono. He was not alone in his eclecticism; all composers were free and eager to experiment without following the chronology the rest of the world followed, using whatever styles and techniques were new to them. Among the many composers experimenting with these new styles, techniques, and ideas, Penderecki emerged

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<sup>8</sup> Ibid.

as the dominant figure in 1959 when he received the first prize and both second prizes that were awarded at the Polish Composers Association Young Composers Competition. The award-winning works were *Psalms of David* (1958), *Emanations* (1958), and *Strophes* (1959). These pieces show influences of twelve-tone, serial organization, and pointillism. They also show a desire by Penderecki to explore the timbral possibilities of acoustic instruments and the human voice. All three pieces were immediately successful for him and served as his effective entry onto the world stage of the avant-garde.

Just as Penderecki's career as a composer began to take off, so to did his career as a teacher. He began teaching immediately after graduating in 1958 when he was appointed to the faculty of Kraków Academy of Music to teach composition. At the same time he taught ancient church music, one of his interests and passions, at a theological college in Kraków. Penderecki's career as a composer soon took off, but he never gave up teaching even though it meant he would be away on frequent and extended trips abroad for performances, festivals, and conducting engagements. His teaching career includes positions at Volkwäng Hochschule für Musik (1966-1968) in Essen, Germany, Deutscher Akademischer Austauschdienst (1968-1970), in Berlin, Germany, and Yale University (1973-1978). In 1972 he was appointed Rector of his alma mater, the Kraków Academy of Music, a position he held until 1987. Throughout his career he has taught private students in his home, a practice he continues today. From an account by a former student, Penderecki is reported to be extremely precise, punctual, and business-like, traits he also expects from his students.<sup>9</sup> Penderecki's success as a composer has put him in great demand as a guest at festivals and conferences throughout the

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<sup>9</sup> This account was related to me through Dinos Constantinides who learned of Penderecki's professional demeanor from the wife of one of Penderecki's former private students, Dimitris Sykias.

world and has earned him honorary doctorates from the Universities of Rochester, Bordeaux, Leuven, Belgrade, Madrid, Poznań, Lucerne, Glasgow, St. Olaf College, Yale University, Georgetown University, and Duquesne University. He has also been named Honorary Professor of the Moscow Tchaikovsky Conservatory and the Beijing Conservatory. Since the 1959 Polish Composers Association Young Composers Competition Penderecki has won numerous awards including two awards from the United Nations Educational, Scientific, and Cultural Organization (UNESCO), in 1961 and 1993, and the 1992 Grawemeyer Award for his composition *Adagio-Symphony No. 4* (1989).

Like many composers, Penderecki has passed through recognizable stylistic periods throughout his career as a composer. These periods and their accompanying aesthetic shifts have been topics of numerous articles and books over the years. Most recently, the first issue of *Studies in Penderecki* (1998) has devoted four articles written by four different scholars on the topic of Penderecki's stylistic periods. *Studies in Penderecki* is a scholarly journal devoted to the study of Penderecki's life and work. It is co-edited by Ray Robinson and Regina Chlopicka. Articles by both co-editors are included as are articles by Mieczysław Tomaszewski and Wolfram Schwinger. What is remarkable about this collection of articles is that no two authors come to the same conclusion about Penderecki's career. While they agree that he has passed through different phases of creativity, they disagree on how many he has gone through or when different phases begin and end. Both Tomaszewski and Robinson identify six stylistic phases in Penderecki's music. They come to differing conclusions, however, concerning the boundaries and meaning of these phases. Chlopicka divides Penderecki's music into seven phases, while Schwinger fits Penderecki's works into four

broad categories. Over time Penderecki has arrived at different conclusions about how his music falls into stylistic categories. In a 1977 interview he recognized three distinct periods.<sup>10</sup> In a 1983 interview Penderecki recognized two style periods in which his music fell.<sup>11</sup> In 1993 Penderecki again had a change of mind concerning his style periods and felt there was really only one period to his entire career as a composer.<sup>12</sup>

The problems arising from defining Penderecki by his stylistic shifts are possibly the result of his organic growth as a composer. His process of compositional maturation is the process of accretion occurring gradually without sudden shifts. Even after stylistic transformations, he never abandoned his previous style or techniques entirely, making these shifts seamless. New styles emerge not by displacing old ones but by building onto them. Penderecki feels the musical language he developed early in his experimental years has guided every piece of music he has written. The focus of the music may have changed over time but the building blocks have remained constant. Many of the avant-garde techniques he developed in his early years find their way into his later works in some form or another particularly clusters, glissandi, space-time notation, certain melodic figures using minor seconds or tritones, and pedal tones in the bass. They have become his musical thumbprint.

Penderecki is most likely pleased by the fact that different scholars come to such disparate conclusions concerning his music. Even his changes of mind are consistent with

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<sup>10</sup> David Felder and Mark Schneider, "An Interview with Krzysztof Penderecki," *The Composer* 8 (1976-77): 8-20.

<sup>11</sup> Ray Robinson, "Krzysztof Penderecki: an Interview and Analysis of *Stabat mater*," *Choral Journal* 24, no. 3 (November 1983): 7-16.

<sup>12</sup> Ray Robinson, "Penderecki's Musical Pilgrimage," *Studies in Penderecki* 1 (1998): 33-49.

what he said in 1977 when asked to give a general definition of his aesthetics and creative aims: “I would prefer not to define myself. That is not a safe practice in the case of a living composer who has not had his last say. . . . I would not want to be compartmentalized one day. Yet you, musicologists, I am sure it is part of your profession, your concern, usually try to fit people into pigeonholes, seal them and let it stay at that.”<sup>13</sup>

I divide Penderecki’s music into two stylistic periods. The first period is characterized by a decidedly avant-garde, atonal context. The second period is characterized by a traditional tonal context. I do not include the music before 1959 as a separate style period or as part of his first style period because Penderecki does not include it. These pieces represent a personal search for a compositional voice. In them he experiments with styles and techniques of other composers. These works include the three above-mentioned award-winning compositions as well as *Three Miniatures* (1956) for clarinet and piano, *Miniatures* (1959) for violin and piano, and *Epitaphium Artur Malawski in memorium* (1958). While these works display a high level of craftsmanship and thought, none shows complete originality or a personal style. When comparing *Miniatures* with Anton Webern’s *Vier Stücke für Geige und Klavier, Op. 7* one can see the influence of Webern on Penderecki, particularly in the treatment of the horizontal line and in the texture. Both pieces make use of wide leaps in both directions and are predominantly constructed of short motivic fragments rather than continuous antecedent/consequent phrases. Schwinger equates the string writing in *Epitaphium Artur*

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<sup>13</sup> Penderecki, “Conversations,” 26.

*Malawski in memorium*, Penderecki's graduation piece, to Arthur Honegger's expressive string writing.<sup>14</sup>

Both of Penderecki's stylistic periods are divided into two phases. The second phase of each period is marked by a slight adjustment to his style. The first phase of the first period encompasses Penderecki's avant-garde music of the early 1960s from *Anáklasis* (1959-60) and *Threnody: for the Victims of Hiroshima* through *Fluorescences* (1962). The style of these pieces has been termed "sonorism," or sound mass music, because of its emphasis on masses of undifferentiated pitches through the use of clusters, glissandi, and extended performing techniques. As Penderecki writes, these pieces are distinctly avant-garde, as they focus on "liberated sound outside the traditional manufacture of the instruments, indeed outside of the instrument itself, and [are] free of the traditional associations of patterned time."<sup>15</sup> For Penderecki, tradition is synonymous with musical elements and processes of Western art music up to ca. 1900. These pieces were so far removed from those traditional associations that Penderecki was required to develop new means of notation to convey his musical ideas. His practices have since become a standard part of the compositional repertoire.

The second phase of Penderecki's first period began with *Stabat mater* (1962), which would later be incorporated into *St. Luke Passion* (1964-66). It marked an about-face for the composer as he began looking to all of music history for inspiration. Not only do we see the use of sixteenth century contrapuntal techniques and Gregorian chant-like melodies in his

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<sup>14</sup> Schwinger, *Penderecki*, 19.

<sup>15</sup> Taken from Penderecki's program notes for the premiere of *Fluorescences* at the 1962 Donaueschingen Music Days. Quoted in Schwinger, *Penderecki*, 140.

music at this time, but we also see the use of sacred liturgical texts and genres such as cantata, sonata, oratorio, concerto, string quartet, opera, and at the very end of this phase his first symphony. The sonorism found in his earlier works, however, was not abandoned. Many of the works written in this later phase made use of a great deal of sonoristic effects. Graphic notation and thick bands of sound still played a major role in his compositions. Although his aesthetic may have shifted after 1962, the resulting aural experience is remarkably similar to his pre-1962 works. All he did was interpolate historical elements into an avant-garde context that was already established.

The second stylistic period of Penderecki's music contrasts the first period in that he begins to adopt more historical elements in his writing, moving further and further away from his avant-garde language. Again, this period is divided into two phases. The first phase marks the beginning of what has come to be called his neo-romantic phase represented by Violin Concerto No. 1 (1976), the opera *Paradise Lost* (1978), and Symphony No. 2 (1980). His affinity for the late nineteenth century symphonists and "post-Wagnerian chromaticism with its expressive melodic lines, its lyrical outpouring, and its dramatic highlights"<sup>16</sup> are clear to see. During this time a definite shift in compositional technique and aesthetic occurred. Penderecki's concern was with expressive musical lines rather than sonic events. Rich, tertian harmonies were allowed to flourish while techniques of sonorism and graphic notation, so strongly preferred up to this point, were subdued nearly to the point of abandonment.

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<sup>16</sup> Ray Robinson, *Krzysztof Penderecki: A Guide to His Works*, (Princeton, New Jersey: Prestige Publications, Inc., 1983), 7.



Just as Penderecki made an adjustment to his first period by incorporating historical elements into an avant-garde context, so too did he make an adjustment in his second period. This time he incorporated elements from his avant-garde period into the context of his neo-romantic style. The predominant use of nineteenth century forms and harmonic procedures gave way to an approach that included more prominent references to his avant-garde musical language. The move away from neo-romanticism began taking place in the *Polish Requiem* (1980-84), Cello Concerto No. 2 (1982), and was fully realized in the opera *The Black Mask* (1984-86). These pieces represent the most recent stage of stylistic development in Penderecki's compositional time-line. Today he continues to compose in this style, a style that synthesizes historical musical elements with elements of his avant-garde innovations. A recent example is *Credo* (1998), a substantial work for large orchestra, mixed choir, boys choir, soloists, and off-stage brass ensemble. It fully represents Penderecki's current compositional aesthetic of stylistic synthesis.

The purpose of this paper is to illustrate Penderecki's current musical language by examining selected tertian and non-tertian musical elements used in *Credo*. I have chosen to focus on *Credo* not only because it is representative of Penderecki's musical vision and is a recent example of his current musical language, but also because I find it to be a compelling and beautiful piece of music worthy of study. I will limit most of my discussion to Penderecki's treatment of selected aspects of harmony in *Credo* with peripheral discussion of other musical elements such as melody, rhythm, texture, and orchestration. I find harmony to be the most exciting and stylistically versatile aspect of Penderecki's language. Therefore, I hope the reader will be able to gain an understanding of Penderecki's current style through the

following analysis illustrating how he uses both tertian and non-tertian elements of harmony in a single work.

Before the analysis of *Credo* I will discuss Penderecki's use of historical elements from the Medieval to the Modern age in greater detail and will highlight the role this currently plays in his stylistic synthesis. The analysis of Penderecki's treatment of harmony will be divided into two sections – traditional, or historical, elements and avant-garde elements. I use the term “traditional” just as Penderecki does, as indicated above, to mean musical elements, processes, and harmonic structures used in the traditions of Western art music up to the end of the Common Practice Era. Traditional elements include functional harmony, tonal and modal pitch collections, and the use of tertian harmony. The majority of this section, however, will discuss deviations from expectations of Common Practice harmony. These deviations include unexpected tonal movement and progressions, non-functional use of triads and seventh chords, and major/minor dualities. The analysis of avant-garde elements will focus on events and techniques that make no reference to tonal or modal harmony. These elements include chord clusters, glissandi, vertical and horizontal manipulations of the twelve-note aggregate, and avoidance of pitch altogether.

## Chapter 2: Penderecki and the Traditions of Music History

Penderecki views his avant-garde years as youthful rebellion. Like many composers of the time, he thought the ways of the world could be changed through art. The avant-garde aesthetic seemed to offer a viable solution because of its freedom and liberation from the past, thus, a universality that could be embraced by everyone. He sees these experiments as more destructive than constructive because of their inherent lack of universality: avant-garde works have no connection to anything but themselves, therefore, they have meaning only to their creators and a select few like-minded individuals. Penderecki feels the avant-garde failed because it achieved the opposite of what it intended – alienating those who it attempted to embrace. As he says, he was able to “free [himself] of that utopian faith in the possibility of building ‘one great family of man’”<sup>1</sup> because he recognized the downfalls of the absence of a common musical language with accepted fixed points of reference.

For Penderecki, composers of the past were successful because they knew for whom they were writing, and they knew their audience had sufficient experience to understand them. Penderecki felt this was not true with the avant-garde. Freedom came when he began embracing tradition. He equates a work of art with a tree. This analogy “teaches us that a work of art must be doubly rooted: in the earth and the air. No creation can come about without roots.”<sup>2</sup> Achievements of the past must be an integral part of any creation, for no

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<sup>1</sup> Krzysztof Penderecki, *Labyrinth of Time: Five Addresses for the End of the Millennium*, ed. Ray Robinson (Chapel Hill: Hinshaw Music, 1998), 16. He is probably referring to Saint-Simon’s 1829 proposal of a secular and scientific utopia where artists would serve as the avant-garde (the intellectual and social leaders). This is one of the earliest instances of the term used in association with artists.

<sup>2</sup> Ibid., 39.

meaningful work of art can be forged in a vacuum. Penderecki removed himself from this vacuum by accepting and using the achievements of the past.

Just as Penderecki's style has gone through different periods and phases, so has his use of elements from various historical music traditions. He has used such elements in one form or another since his break with the avant-garde aesthetic in 1962 when he incorporated elements of sixteenth century counterpoint and quasi-Gregorian chant melodies into *Stabat mater*. This piece, and those written after it, places historical elements in the context of his avant-garde style. Tomaszewski points out that these elements embedded within his avant-garde style "made it possible for the themes of evil and darkness, injustice and intolerance, annihilation and hope to be presented musically."<sup>3</sup>

Penderecki's change of style in *Stabat mater* and *St. Luke Passion* was spurred by his general dissatisfaction with the avant-garde. He says he quickly realized that avant-garde innovations "boiled down mainly to formal experiments and speculation."<sup>4</sup> He also had a strong desire to overcome the fragmentation and alienation that dooms all contemporary artists, despite their longing for universality.<sup>5</sup> At this time Penderecki consciously began searching for a universal musical idiom. It was the only way he felt he could "overcome the dissonance between artist and audience."<sup>6</sup> In his search, the avant-garde context of his music eventually gave way to a more traditional tonal context with a single aesthetic embrace,

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<sup>3</sup> Mieczysław Tomaszewski, "Penderecki's Dialogues and Games with Time and Place on Earth," *Studies in Penderecki* 1 (1998): 13-32.

<sup>4</sup> Penderecki, *Labyrinth*, 16.

<sup>5</sup> Ibid.

<sup>6</sup> Ibid.

namely romanticism. He gradually abandoned the avant-garde style that had thus far defined him as a composer and returned to conventional notation, textures, forms, and content, which relied heavily on tonal melodic-harmonic structures.

Penderecki soon identified the shortcomings of romanticism: just as in his avant-garde music, he felt he was doomed to repeat himself. He had been searching for a universal musical language, and it seemed to him “that the recovery of the genuine and natural, the universal language of music, is possible only through such a purification and transmutation of everything that already exists,”<sup>7</sup> not its repetition. This led him to consider a stylistic synthesis of everything he had accomplished in the past, from the sonorism of his avant-garde style to the expressive melodies and harmonies of his neo-romantic style.

Penderecki’s desire to find such a synthesis went beyond the search for a bridge between the widening gap that separates artist and audience. It also had a great deal to do with his view of the arts at the end of the millennium. He says, “The present situation of art does indeed suggest a dead end” because ideas and materials are being used up.<sup>8</sup> For Penderecki, his search for universality is an attempt to revitalize the arts at the beginning of the new millennium. He says, “The need for synthesis is characteristic for the whole modern epoch. This is the response to the poignant feeling of the disintegration of the world.”<sup>9</sup>

For this paper, “stylistic synthesis” is defined as a musical process that consciously incorporates elements and techniques from the broad spectrum of music history with the

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<sup>7</sup> Ibid., 19.

<sup>8</sup> Ibid., 24.

<sup>9</sup> Krzysztof Penderecki, “Passio artis et vitae,” Interview by Anna and Zbigniew Baran, *Dekada Literacka* 11-12, no. 1 (1992): 4. In Tomaszewski, 29.

purpose of creating an interwoven, homogenous tapestry. He says, “Malicious critics accused me of eclecticism, which was the opposite of what I had intended. Synthesis cannot depend on the mechanical connecting of elements, but rather be a homogenous alloy resulting from a unifying experience.”<sup>10</sup> As Penderecki notes, he first fully achieved stylistic synthesis in the opera *The Black Mask*.<sup>11</sup> In this piece he brought back the sonoristic elements of clusters and glissandi and blended them with the expressive discoveries he made in his neo-romantic phase. He also uses quotations from seventeenth century hymns and dance music, the Lutheran chorale *Aus Tiefer Not schrei ich zu dir*, and the *Dies irae* melody. From this point on he was guided by “a longing for synthesis, a desire to integrate the welter that is the lot of contemporary man.”<sup>12</sup> Never before did he make such a conscious effort to involve all traditions and innovations of his own career into one “homogenous alloy.”

My purpose in the following chapter is to illustrate some aspects of the homogenous alloy in *Credo*. *Credo* is typical of his current aesthetic, and successfully incorporates tonal and modal pitch collections and triadic harmony from pre-twentieth century traditions of Western art music to clusters, glissandi, and non-tertian sonorities of the avant-garde. My intent is to show that Penderecki consistently follows his own aesthetic vision by combining recognizable elements of the past and the present.

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<sup>10</sup> Penderecki, *Labyrinth*, 17.

<sup>11</sup> Ibid., 73.

<sup>12</sup> Ibid., 16.

### **Chapter 3: *Credo***

Because Penderecki firmly believes in his search for a universal musical language, it is worth examining selected elements that define this language. Harmony is only one aspect of Penderecki's musical language, but it is representative of his stylistic synthesis as a whole. The purpose of this chapter is not to go through all 125 pages of the score and justify each measure's contribution to the idea of synthesis. Instead, I intend to illustrate his harmonic language as a whole by analyzing selected portions of *Credo* to show how Penderecki incorporates tertian and non-tertian elements in the same work. The discussion of *Credo* will begin with the background and description of the piece. A discussion of both categories of elements found in the piece will follow.

#### **Background and Description**

*Credo* is the result of a 1996 commission by the Oregon Bach Festival in Eugene, Oregon and the Internationale Bachakademie in Stuttgart, Germany. The Oregon Bach Festival is produced each year under the auspices of the University of Oregon. It was co-founded by organist and conductor Helmuth Rilling and University of Oregon faculty member H. Royce Saltzman. The festival began in 1970 as a modest summer festival of workshops and concerts. In 1979 it received its current title to reflect its location and to honor the composer who inspired the entire project. The festival regularly programs the major works of J.S. Bach, but it is also committed to the major works of other composers as well as premieres written specifically for the festival. Emphasis has always been on education through numerous workshops and master classes. The Internationale Bachakademie in Stuttgart was

founded by Rilling in 1979 and is modeled directly after the Oregon Bach Festival's format of combining concerts with educational programs.

The commission Penderecki received from these two organizations was intended to be a full setting of the ordinary of the mass for chorus and orchestra. Although he made sketches for all five movements, it was the Credo that occupied most of Penderecki's energy. It soon outgrew the framework of a complete mass cycle and became a stand-alone work. In a letter to the conductor Helmuth Rilling, Penderecki wrote: "I integrated all the ideas which I had had for the complete Mass into the Creed and it has developed into a full evening's programme which stands alone in its own right; a work to which I wish to add nothing more."<sup>1</sup> In the same letter Penderecki also pointed out that "a big Credo is much more original than a mass in traditional form."

*Credo* is scored for five soloists (SSATB), mixed choir, boys choir, orchestra, and off-stage brass ensemble. It received its world premiere on July 11, 1998 in Eugene, Oregon by the Oregon Bach Festival Orchestra and Choir conducted by Helmuth Rilling, to whom the work is dedicated. The recording of this performance has been released on CD by the Hänssler Classic label. It has since been recorded by the Warsaw Philharmonic under the baton of Kazimierz Kord and released on the CD Accord label in 1999. The recording of the premiere performance won the 2000 Grammy Award in the field of Best Choral Performance. It also won the 1999 Association for Independent Music Indie Award for best classical orchestra recording and the 2000 Cannes Classical Music Award for best album of music by a living composer. *Credo* receives regular performances throughout the world. Shortly after the

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<sup>1</sup> From a letter written by the composer to Helmuth Rilling reproduced in the liner notes of the premiere recording. Krzysztof Penderecki, *Credo*, Hänssler Classic CD 044, 1998.



Oregon premiere it was performed in Kraków, Poland, St. Petersburg, Russia, and Stuttgart, Germany. As recently as 2002 it was performed five times, twice in the United States including an encore performance at the Oregon Bach Festival.

Penderecki is familiar with the particular performing forces he chose to use for *Credo*. In the past he has written numerous works for soloists, mixed choir, and orchestra including *St. Luke Passion* (1964-66), *Dies irae* (1967), *Utrenia I*, *The Entombment of Christ* (1969-70), *Utrenia II*, *The Resurrection* (1970-71), *Cosmogony* (1970), *Magnificat* (1974), *Te Deum* (1979-80), *Polish Requiem* (1980-84), and *Seven Gates of Jerusalem* (1996). Even his choice of text in *Credo* is typical of his past works. Without exception, all of the above works use traditional sacred texts and themes, at least in part.

Penderecki confronts the Credo text in full. He divides *Credo* into nine sections based on divisions of the text.<sup>2</sup> These nine sections are grouped into five movements. In three instances, multiple sections are grouped into single, continuous movements. The division of sections and movements is as follows:

- |              |                                   |
|--------------|-----------------------------------|
| Movement I   | 1. “Credo in unum Deum”           |
| Movement II  | 2. “Qui propter nos homines”      |
|              | 3. “Et incarnatus est”            |
| Movement III | 4. “Crucifixus”                   |
|              | 5. “Crucem tuam adoramus, Domine” |
| Movement IV  | 6. “Et resurrexit”                |
| Movement V   | 7. “Et in Spiritum Sanctum”       |

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<sup>2</sup> J.S. Bach, too, divided the Credo text into nine sections in Mass in B minor, BWV 232. The divisions, however, are different.

8. “Confiteor”

9. “Et vitam”

Because some of the sections are continuous, there is some disagreement about how the entire piece is divided into movements and/or sections. The CD Accord recording lists the movements and sections as I have above. The Hänssler Classic recording lists seven sections. It combines sections four and five into a single section as well as sections eight and nine. Ray Robinson, who wrote the liner notes for the Hänssler Classic recording, refers to seven sections as well. Magen Solomon lists five sections based on the five movements of the piece in her report of the premiere performance.<sup>3</sup> My division of the piece into nine sections is based on the indicated text headings in the score. Obviously Penderecki thought the sections were important enough to warrant individual headings, so I have recognized that. In this chapter I will refer to the individual sections as well as the larger movements when appropriate.

The following discussion will focus on the use of harmony in *Credo*. Because of Penderecki’s approach to the past, there are few harmonic elements in the piece that can be easily identified as belonging to a particular style or historical period. The use of historical musical elements is mostly limited to the broad, underlying context of tonal and modal pitch collections and triadic surface details.

It is worth noting that the most conspicuous historical element of *Credo*, albeit an extra-musical one, is Penderecki’s choice of text. He sets the entire Nicene Creed. The Credo was required to be sung as part of the mass in the early eleventh century and has been part of

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<sup>3</sup> Robinson, “The American World Premiere,” 18; Magen Solomon, “Report from Oregon World Premiere of Penderecki’s *Credo*,” *American Choral Review* 41, no. 1 (1999): 6.

the liturgy since its formulation by the Council of Nicea in 325 AD. Although this is his first setting of the Credo, Penderecki often turns to traditional sacred texts, either from the liturgy or from the Bible. This is primarily the result of his strong Roman Catholic faith. As he says, “I am a Christian and compose as a Christian.”<sup>4</sup> Secondly, it offers an element of universality (at least to Western audiences) by returning to the roots of music, and by contemporizing ancient themes and texts.

Along with the Credo text, Penderecki includes eight textual and musical interpolations. All of the textual interpolations are taken from sacred texts mostly from the Roman Catholic liturgy or the Bible. The musical interpolations are taken from Polish and German hymns and chorales. The interpolations are used to comment on particular sections of the Credo text and to emphasize the meaning of particular lines. Four of the interpolations occur in Movement III. The only lines of text taken directly from the Credo in this movement are “Crucifixus etiam pro nobis sub Pontio Pilato: passus, et sepultus est” [For our sake too, under Pontius Pilate, he was crucified, suffered death, and was buried]. At the mention of the crucifixion, Penderecki supplements the Credo text with other sacred texts that have significant relevance to the cross. Three of the four interpolations in this section are taken from the Adoration of the Cross, a part of the Good Friday service involving an elaborate ceremony to present and unveil the cross. The interpolations occur within section five. The heading of section five, “Crucem tuam adoramus, Domine,” is from an antiphon from the

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<sup>4</sup> Penderecki, *Labyrinth*, 89.

third part of the Improperia from the Good Friday service.<sup>5</sup> Penderecki does not set the text of “Crucem tuam.” He only uses it as a heading to signify his adoration for the Cross.

The three interpolations in section five taken from the Adoration of the Cross are also from the Improperia. They are the reproach “Popule meus, quid feci tibi,” the antiphon “Crux Fidelis,” and the hymn “Pange lingua.” Penderecki also uses a Polish adaptation of “Popule meus” and the Polish liturgical hymn “Ktorys za nas cierpial rany” [You who suffer the wounds for us]. Penderecki inserts a musical and textual interpolation at the end of section five when he quotes the first phrase of the Lutheran chorale “Aus tiefer Not schrei ich zu dir.” This chorale was used by J.S. Bach in Cantata BWV 38, and as noted in Chapter 2, it was used by Penderecki in his opera *The Black Mask*.<sup>6</sup> Other textual interpolations include a scriptural passage from the Apocalypse of St. John in Movement IV, the Easter processional hymn “Salve festa dies” in section eight, and a part of Psalm 117 in section nine. (See Appendix A for the complete text.)

### **Traditional Harmonic Elements**

Even though there are few examples of tonality defined by functional harmony and voice leading in *Credo*, most of Penderecki’s harmonic vocabulary is a synthesis of historical styles and language. The most interesting aspect of Penderecki’s harmonic language is the way he distorts or obscures historical traditions of harmony. Some of the methods include 1)

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<sup>5</sup> The Improperia are the reproaches uttered by Jesus against the Jews on the occasion of the Passion. They are sung by the choir during the Adoration of the Cross on Good Friday. “Crucem tuam,” Crux fidelis,” and “Pange lingua” comprise the third part of the Improperia even though they are not strictly reproaches, as they are not the direct words of Jesus.

<sup>6</sup> *The Black Mask* has never been released on a commercial recording so I have relied on Schwinger’s description of the piece for some of the details. Schwinger, *Penderecki*, 263-270.

alteration or obfuscation of harmonic expectations, 2) harmonization of chromatic lines with triads and seventh chords that have no functional relationship, and 3) presentations of major/minor dualities either in succession or simultaneously. Triadic harmonization of chromatic lines exist apart from any reference to a clear tonal center. Progressions of unrelated triads and seventh chords in these passages rely mainly on chromatic voice leading. Major/minor dualities are usually found as juxtapositions of major and minor forms of a chord such as a major triad followed by a minor triad built on the same root. Dualities are usually the result of chromatic voice leading. They also exist as simultaneous presentations of the major and minor third of a given harmony. In these cases, they are meant to obscure a given tonal center by creating chromatic tension with the harmony, particularly at points of repose, as will be seen in the final chord of Movement I.

The harmonic analysis in this section will include Roman numerals to identify triads as much as they relate to a specific tonic or tonal center. In the instances where Roman numerals are used, there will be clear cases of tonal centricity even though common practice tonality is mostly avoided. Although there are some instances of functional harmonic progressions in *Credo*, I only wish to show the relationship between the harmonies and the prevailing tonal center, particularly when diatonic collections are used, rather than to suggest the functional relationships of tonality. In some cases there is no relationship between contiguous triads, or no relationship between a specific triad and the tonal center. In these cases, the triads will be labeled by note name and chord quality. In instances when a chord may have more than one meaning because of a major/minor duality, it will be labeled with multiple Roman numerals to show the dual relationship.

The  $\flat 6$ -5-1 melodic motive is used prominently throughout *Credo* both as a melodic figure and as the bass line of long-range tonal movement. The sigh motive created by  $\flat 6$ -5 is one of the characteristic features of *Credo*. It occurs frequently in the context of tonal centers, in relationship to the root of a single chord, and as a descending melodic semitone regardless of tonal center or harmony.

The opening fifteen measures of *Credo* use many of the above mentioned devices to deviate from the expectations of a traditional harmonic language. But at the same time, they illustrate influences of the past. These fifteen measures represent the first formal musical unit of the piece, and define much of the harmonic language used throughout the work. This unit introduces motives and tonal implications that have far reaching consequences for much of the piece, particularly the first and last movements. The unit serves as a unifying device as it returns in whole or in part four times, once at the end of Movement I and three times in Movement V. Each time it returns, it re-establishes the tonal goal first laid out in the opening fifteen measures. Penderecki's treatment of harmony in this fifteen-measure unit creates an interesting coupling of traditional expectations of functional harmony and the unpredictability of a modern approach to tonality.

Figure 1 shows the choir parts of mm. 1-6.<sup>7</sup> I am isolating the first six measures because they contain characteristic harmonic progressions and a pedal point that have bearing on the remainder of the fifteen-measure unit. They also contain the 'Credo theme' in mm. 1-2. The Credo theme so named because it announces each return of the opening fifteen-measure unit

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<sup>7</sup> I have omitted the accompaniment in these measures because it only doubles the choir parts.

Soprano  
Cre - do in u - num De - - - um Pa - - - - trem om -

Alto  
Cre - do in u - num De - - - um Pa - - - - trem om -

Tenor  
8 Cre - do in u - num De - - - um Pa - - - - trem om -

Bass  
Cre - do in u - num De - - - um Pa - trem - - - - om -

4  
- ni - po - ten - tem fac - to - - - rem cae - li et ter - ra

3  
- ni - po - ten - tem fac - to - - - rem cae - li et ter - ra

8  
- ni - po - ten - tem fac - to - - - rem cae - li et ter - ra

ni - po - ten - tem fac - to - - - rem cae - li et ter - ra

Figure 1. *Credo*, Movement I, mm. 1-6

# Penderecki CREDO

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in whole or in part at the end of Movement I and in Movement V.<sup>8</sup> The Credo theme is a declamatory statement of faith professing “Credo in unum Deum” [I believe in one God]. The theme illustrates Penderecki’s familiarity with the traditions of the pre-Common Practice Era just as the opening phrase of *Stabat mater* did in 1962. The Credo theme and the opening

<sup>8</sup> The same label is used by Robinson to identify the first two measures of *Credo*. Robinson, “The American World Premiere,” 17-23.

Similar to the first two measures of *Credo*, the opening phrase of *Stabat mater*, shown in Figure 2, uses a limited melodic range, stepwise voice leading, and simple subdivisions of the beat. The melody is limited to three stepwise notes in *Stabat mater*. Pitch material is virtually identical in both pieces. *Stabat mater* uses the same tonal center of B $\flat$  and the same Phrygian inflection with the lowered second and seventh scale degrees. *Credo* includes the third scale degree, D $\flat$ , which serves to strengthen the suggestion of a tonal center by outlining the root and third of the tonic triad.



With the exception of the lowered second scale degree in the first two measures, the remaining measures of Figure 1 are limited to the diatonic collection of B $\flat$  Aeolian. Figure 3



shows a harmonic reduction of mm. 1-6. The unison melody of the Credo theme in mm. 1-2 suggests a tonal center but not harmonic content. I have indicated this in m. 1 of the reduction

Figure 3. Harmonic reduction of the Credo theme

with the note B $\flat$  in the upper staff without a Roman numeral. In mm. 2-6, by contrast, Penderecki uses the same three-chord harmonic progression four times. The recurring harmonic progression iv-ii-i is shown in Figure 3 with white notes while passing tones are shown with black notes. Each of the three-chord progressions is indicated with a bracket. Penderecki avoids exact repetition by re-voicing the three diatonic harmonies each time they are presented in the progression. He also contracts and expands the number of beats taken up by the progression. The first bracketed progression takes up five beats, the second progression takes up four beats, the third progression takes up three beats, and the fourth progression takes up four beats.

Despite the absence of functional harmonic progressions and dominant-tonic polarities, this phrase still has a very strong gravitational pull to B $\flat$  minor. This is partly the

result of the exclusive use of the diatonic collection. More importantly, it is the result of the constant return of the B $\flat$  minor triad at the end of the repeated three-chord progression and the underlying B $\flat$  pedal point. The basses support the pedal point for much of the phrase. Figure 1 shows a brief departure from B $\flat$  in m. 5. As the basses leap down from B $\flat$  to E $\flat$  the tenors leap down from F to B $\flat$  picking up the pedal point in the same octave. As the basses return to B $\flat$  at the end of m. 5 the tenors leap back to F. Regardless of the bass' brief departure below the pedal point in m. 5, and the octave displacement of the B $\flat$  in the basses in mm. 2-4 of Figure 1, the low strings, organ, and low woodwinds sustain the B $\flat$  pedal point throughout the phrase as shown in the lower staff of Figure 3. Penderecki constructs the recurring harmonic progression so all three chords include the pedal point as a chord tone. Each chord will always occur in the same inversion regardless of the voicing in the choir because of the pedal point. The inversions are shown in Figure 3 in the Roman numeral analysis.

The final chord of m. 6 brings the first phrase of the opening fifteen-measure unit to a close. This cadential arrival and two others divide the unit into three phrases. The cadences of the three phrases occur at the end of m. 6, the beginning of m. 10, and the second half of m. 15. The three cadences are shown in Figures 4, 5, and 6. Each of the three cadences becomes stronger than the last, ultimately reaching a definite point of repose at m. 15. Figures 4, 5, and 6 show the beginnings and endings of phrases at cadential points, not necessarily entire measure, to illustrate the strength of each cadence.

The first cadence, shown in Figure 4, occurs in m. 6 on the word "terra." The first syllable of the word and the preceding word, "et," are both harmonized with a B $\flat$  minor triad,

the tonic chord of the diatonic collection. The B $\flat$  minor triad is re-voiced on the last beat of m. 6 on the second syllable of “terra” and includes a G $\flat$  in the altos. The G $\flat$  creates a sense of



Figure 4. First cadence, mm. 6-7

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instability in the last chord of the phrase because of the dissonant tension with the F in the tenors. The dissonance created by the G $\flat$  is resolved when it becomes the root of the first chord in phrase 2. The third of the G $\flat$  major chord is supplied by the continued B $\flat$  pedal point.

The second cadence, shown in Figure 5, has a stronger sense of closure than the first cadence because there is no dissonance in the final chord of phrase 2 in m. 10. Like phrase 1, the penultimate chord of phrase 2 harmonizes the tonic triad of the prevailing tonal center. In this case it is A minor. Unlike phrase 1, phrase 2 ends on a single pitch, A, in octaves. Ending the phrase on the interval of a perfect octave lends a greater sense of stability and repose in this cadence. The third phrase abbreviates the repose, however, by beginning without a break on the same pitches.



Figure 5. Second cadence, mm. 9-11

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The third cadence, shown in Figure 6, has the greatest sense of arrival and finality due primarily to the silence in m. 16. This not only sets phrase 3 apart from phrases 1 and 2, but also sets apart the entire first fifteen measures from what follows. To strengthen the final resolve of the cadence in m. 15, Penderecki uses the full orchestra at the *fortissimo* B $\flat$  major triad in rhythmic unison.



Figure 6. Third cadence, mm. 15-16

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The phrase structure of the opening fifteen-measure unit is in part defined by the orchestration. The unit is dominated by the choir. The orchestra's role is only supportive. With the exception of pedal points, the orchestra provides only instrumental doublings for the choral parts. The first two measures are presented a cappella. The B $\flat$  pedal point enters at the end of m. 2. The upper woodwinds enter at the end of m. 3 followed by the upper strings in m. 5. At m. 7, the beginning of the second phrase, the brass joins the woodwinds and the strings. The gradual build in orchestration culminates at the cadence in m. 10 where all parts are in rhythmic unison. The orchestration then thins dramatically in m. 10 after the cadence of the second phrase. It immediately builds again by instrumental family groups from the end of m. 10 through m. 15 in a wedge-like shape similar to the one heard in mm. 1-10. After m. 15 the orchestration changes; the choir rests allowing the orchestra to achieve independence. Although there are many instances of instrumental parts doubling vocal lines after m. 15, the orchestra is no longer limited to a doubling role.

The orchestration of mm. 1-15 helps articulate the phrase structure that is defined by the harmony. The first phrase has already been discussed. The tonal centrality of B $\flat$  minor is unmistakable. Beyond these six measures, there are moments of tonal ambiguity and tonal clarity. Figure 7 shows a harmonic reduction of mm. 1-15. The phrases are indicated in the harmonic reduction in Figure 7 with brackets. The slur encompassing the entire unit shows the ultimate goal of the three-phrase unit. The second phrase begins just as the tonal clarity of B $\flat$  minor begins to wane in m. 7. Notes outside of the B $\flat$  minor diatonic collection are introduced in m. 7. The first non-diatonic note is C $\flat$ , the root of the second chord in m. 7. It follows the G $\flat$  triad discussed above in Figure 4. Unlike the C $\flat$  in mm. 1-2, it is not used as

the lowered second scale degree of the Phrygian mode. It is instead used to facilitate chromatic voice leading in the upper voice from C $\flat$  in the second chord of m. 7 to the D in the

mm. 1-6      m. 7      m. 8      m. 9      m. 10

Bbm:      Gbm    Cbm    CM<sup>2</sup>    Bbm<sup>7</sup>    Am: iv<sup>4</sup>    iv<sup>4</sup>    IV<sup>4</sup>    ii<sup>64</sup>    i

m. 11      m. 12      m. 13      m. 14      m. 15

DM: iii      vi      ii      V      I<sup>4</sup>      I<sup>6</sup>      vi      IV<sup>4</sup>      ii      V      I<sup>6</sup>      bVI<sup>6</sup>

Figure 7. Harmonic reduction of Movement I, mm. 1-15

second chord of m. 8. (Figure 7 shows the note A as the highest voice in the D minor chord in m. 8. The soprano line actually begins on D and leaps up to A after the chromatic voice leading is completed.) The four-note chromatic ascent in the sopranos is complemented by a concurrent three-note chromatic descent in the basses starting on C $\flat$ . The bass' line is shown as the lowest notes in the upper staff of Figure 7. The chromatic voice leading in the outer voices creates harmonies that, although tertian, have little or no relationship to the underlying tonal center of B $\flat$  minor.

As the tonal center becomes obscured by the harmonies created from chromatic voice leading in mm.7-8, the pedal point moves from B $\flat$  to A in m. 8. As the pedal point shifts, the harmony moves to D minor in the second chord of m. 8. With the exception of the E half-diminished seventh chord at the end of m. 8, the harmony through the first chord of m. 9

remains D minor. I have shown the E half-diminished seventh chord in black notes because I consider its role to be an upper neighbor embellishment to the D minor triad on either side of it. The root and fifth of the D minor chord are maintained (shown in white notes) through the E half-diminished seventh chord. An ascending chromatic semitone in the upper voices between F and F $\sharp$  in the first and second chords of m. 9 changes the quality of the D chord from minor to major. A quarter-note rest occurs after the D major triad. This is indicated in Figure 7 with breath marks. The rest isolates the harmony of D from the beginning of the A pedal point in m. 8 through the D major triad in m. 9. Since the rest directly precedes the phrase-ending cadence at m. 10, it is not significant enough as a cadence.

Just as in mm. 1-7, the pedal point has a great deal to do with the perceived tonal center of mm. 8-10. It provides a foundation, particularly in this tonally obscure passage. Figure 7 shows the harmonic progression of mm. 8-10 in A minor. It uses the same inversions of the iv-ii-i progression that helped define the tonal center in the opening six measures. The second phrase also arrives on an A minor triad at the cadential point in m. 10. Coupled with the A pedal point and the familiar iv-ii-i progression, the cadence on A minor gives the strongest indication thus far of a tonal center.

Much of the ambiguity in mm. 7-10 is the result of Penderecki's use of chromatic voice leading and his avoidance of functional harmonic progressions. This is in stark contrast to the tonal clarity of mm. 11-14. These measures are clearly centered in D major. Penderecki makes this abundantly clear not only by the exclusive use of notes diatonic to D major, but more importantly, by using clearly defined functional progressions, namely root movement by descending fifths. Figure 7 shows the extended functional progression, iii-vi-ii-V-I, in mm.

11-12. All of the triads are in root position except the second inversion I chord in m. 12. It is re-voiced in first inversion on the downbeat of m. 13. Another tonic triad is found in the second half of m. 14, but again it is in first inversion with F $\sharp$  in the bass. Even though root position tonic triads are avoided, this passage creates the highest degree of tonal expectancy this far. A sense of movement toward a specific tonal goal is unmistakable. The arrival we expect on a root position D major triad, however, is avoided. Penderecki hints at it but deceptively avoids it. He sets up a ii-V-I cadential figure in mm. 13-14. But instead of stopping on tonic, he passes through it at the end of m. 14 and proceeds directly to B $\flat$  major, or  $\flat$ VI, the final resting point of the phrase and the first substantial point of repose in the piece. Figure 8, from the choir parts, illustrates the passing nature of the inverted D major chord at the end m. 14. It falls on a weak beat in relation to the actual goal of the phrase,



Figure 8. *Credo*, Movement I, mm. 14-15

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which is the downbeat of m. 15. The ascending stepwise voice leading in the sopranos (E to B $\flat$ ) and the descending stepwise voice leading in the basses (A to F $\sharp$ ) help convey the passing motion of this chord. Interestingly, the bass line comes to rest on D in m. 15. D is the bass



note we expect, but the harmony above it does not match our expectations. It does, however, return to the opening tonal center, albeit B $\flat$  major and not B $\flat$  minor.

A harmonic reduction of the tonal centers of this fifteen-measure unit is illustrated in Figure 9. It shows the bass line descending from B $\flat$  to A and then leaping up to D. The first

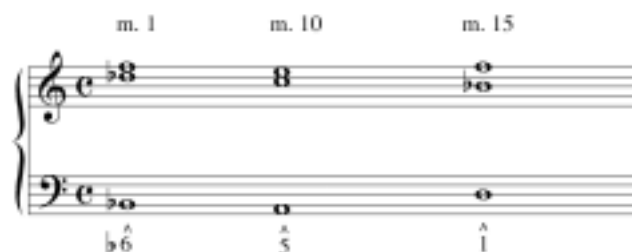


Figure 9. Tonal center reduction in Movement I, mm 1-15

two bass notes are presented in the music as consecutive pedal points and represent tonal centers. Figure 7 shows how the bass line avoids D from m. 11 through m. 14 by skipping above and below it. D is finally reached in m. 15, as shown in Figure 9, and represents the expected tonal arrival at the end of the third phrase even though the harmony above it does not match the expected arrival. The bass line, reduced to its tonal centers, presents  $\flat 6$ -5-1 in relation to the final expected cadence on D.

Penderecki fools us at the end of the first formal unit of the piece by evading the cadence he intentionally sets up. It is almost as if he is mocking the traditional implications of functional harmony, or at least having a bit of fun with it. Regardless, the arrival of B $\flat$  major achieves four things: it returns the tonal focus temporarily to B $\flat$ , even if it is thrust forcefully to the dual relationship of B $\flat$  major; it fulfills the bass line expectation of moving to D, although this is the only expectation fulfilled; it provides a major sonority on the word “Dei”

[God] giving it an optimistic and joyful mood in contrast to the introspective mood associated with the minor mode; and perhaps more importantly, it delays the ultimate expected resolution until a more suitable moment is reached.

The expected, but avoided, cadence on D at m. 15 becomes more noteworthy considering the same tonal centers return at the end of the movement. The tonal motion as described above returns when the Credo theme announces the return of the opening fifteen-measure unit in m. 46. This time it is presented in the solo sopranos, alto, and tenor. The harmonic progression of phrase 1 at mm. 46-51 is identical to mm. 1-6 in the original statement of phrase 1. The B $\flat$  pedal point and the instrumental doubling of the vocal lines return as well. At m. 52, shown in Figure 10, Penderecki compresses the measures that

52

S cae - li et ter - - - ra,

A cae - li et ter - - - ra,

T cae - - - li et ter - ra,

B cae - li et ter - - - ra,

Vc., Cb.

Figure 10. *Credo*, Movement I, mm. 52-53

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correspond to mm. 7-15 in the original statement into two measures, mm. 52-53. The bass line, presented by the cellos and contrabasses, imitates the overall progression of tonal centers as shown in Figure 9. It presents the  $\flat 6$ -5-1 ( $B\flat$ -A-D) motive in succession without the interruption of other bass notes or harmonies. As the bass line moves from the  $B\flat$  pedal point to A on beat two of m. 52, the harmony changes to D minor, just as the harmony changed to D minor when the pedal point changed to A in m. 8 (see Figure 7). As the bass line leaps from A down to D in m. 52, the harmony remains on D minor. The overall harmonic motion is similar to that seen in the first fifteen measures, but without the strong centricity and tonal implications suggested by the functional harmonic progressions found in mm. 11-14. The strongest indication of the presence of a tonal center in mm. 52-53 is the 5-1 (A-D) arpeggio in the bass. Regardless, there is no cadential figure and no point of repose.

By reiterating the opening measures at the end of the movement Penderecki is recalling the same tonal expectations he set up in mm. 1-15. In the opening measures he avoids fulfilling our expectations by ending the first musical unit on  $B\flat$  major instead of D major. In the return of the refrain at the end of the movement, Penderecki avoids a final resolution by abbreviating the returning material and avoiding the functional, goal-oriented progressions heard at the beginning of Movement I.

After the return of the opening material in mm. 46-53 the choir presents a two-measure homophonic passage consisting of a series of unrelated tertian harmonies. It is followed by a similar homophonic passage in the woodwinds and brass in m. 59. (Both homophonic passages will be discussed later in this section.) A fourteen-measure instrumental coda follows and brings the movement to a close. The coda begins in m. 60. The final

sonority begins in m. 69, as shown in Figure 11. The bass line arrives on D beginning in m. 69 following a chromatic descent from the G above. The descent begins in m. 60 at the beginning of the coda. The arrival of D in the basses coincides with the arrival of a root

Figure 11. *Credo*, Movement I, mm. 69-73

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position D harmony. The quality of the chord, however, is in question because of a major/minor duality. Figure 11 shows the last five measures of the movement. The second violins, cellos, and basses present a D-A open fifth in m. 69. At the same time the oboe arpeggiates F to A, effectively defining a minor triad. It then arpeggiates a D triad in the second half of m. 69, first by presenting both major and minor thirds as a semitone sigh

motive, F $\sharp$  and F, followed by the root and fifth. The F $\sharp$  might sound like an upper neighbor or an appoggiatura, but because both F and F $\sharp$  are sustained in the first violins, both notes are heard as significant members of the vertical sonority. In fact, the horizontal melody in the oboe from F $\sharp$  in m. 69 to B in m. 70, with the exception of D in the last beat of m. 69, is presented vertically in the first violins. The non-chord tones B $\flat$  and B, in m. 70, add to the instability of the major/minor triad. They are the result of the vertical presentation of a three-note chromatic line in the oboe from A to B.

The B sustained by the first violins becomes an enharmonic spelling of a member of the A $\flat$  minor triad sounded in the celesta and harp in m. 72. Ray Robinson calls the collective sonority in m. 72 a variant of the “Penderecki chord.”<sup>9</sup> The “Penderecki chord” is illustrated in Figure 12. It has been given this label by Robinson because it is found in many of

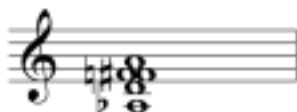


Figure 12. “Penderecki chord”

Penderecki’s compositions. It consists of a major/minor triad with a tritone below the root. Robinson considers A $\flat$  to be the root of the “Penderecki chord” in Figure 11. In this interpretation the major third is conceded, as there is no C. I consider the major/minor duality to be the most important aspect of the “Penderecki chord,” and therefore, consider D to be the root. This is more convincing, considering the established tonal centricity of D and the fact

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<sup>9</sup> Robinson, “The World Premiere,” 21.

that all of the “Penderecki chord” members are present. The A $\flat$  is not in the bass but the tritone relationship with D is still strong.

Another variation of the “Penderecki chord” occurs at the end of Movement II. Here it is more thickly embedded within a denser harmonic texture, but all of the elements are present. Figure 13 shows the final five measures of Movement II. The root of the chord is G. The first violins present a G major triad in close position in m. 127. The second violins and violas provide octave doublings for the root and fifth. The chord is sustained while the flute

Figure 13. *Credo*, Movement II, mm. 127-131

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arpeggiates the root and fifth in sixteenth notes. An A $\flat$  upper neighbor tone is inserted in beat two of m. 127. The arpeggiation continues by adding B $\flat$ , the minor third. The presence of the

B $\flat$  in the flute is extremely brief, but it returns in m. 128 in the form of a sustained B $\flat$  minor triad in the second violins and violas. The preceding chord in the second violins and violas is C $\sharp$  minor, a tritone relationship to G. The various elements of the “Penderecki chord,” (G-B $\flat$ -B-D-C $\sharp$ ) are present in this passage, but they are not necessarily sounded simultaneously. Three of the five chord members are presented in the G major triad. The other two members, C $\sharp$  and B $\flat$ , are presented as roots of their own triads. Regardless, the various intervallic relationships of the chord exist.

Because of the nature of the final chord in Movement I, Penderecki has left our expectations of a final, tonal cadence on D unfulfilled. The appropriate moment has apparently not yet arrived for him to complete the tonal motion he sets up in mm. 1-15. In no other part of the piece do we experience the blatant reference to functional tonal harmony found in mm. 11-14 until the last movement. The opening measures of the Credo theme return in Movement V at m. 9 for the first time since the end of Movement I. It presents the opening of the Credo theme corresponding to the text “Credo in unum Deum” in mm. 1-2 of Movement I (see Figure 1). The Credo theme returns again at m. 27 of Movement V. This time, the first fifteen-measure unit of the piece is repeated nearly note-for-note. The six measures of the first phrase are presented by the choir beginning at m. 27. The soloists provide a contrasting texture of moving quarter-note triplets accelerating to eighth-notes on a different text in m. 30. The soloists exit at the downbeat of m. 32 on a G $\flat$  major chord. This chord corresponds to the G $\flat$  major chord at the downbeat of m. 7 in Movement I (see Figure 7). From this point on, mm. 32-41 of Movement V correspond to mm. 7-15 of Movement I with only slight variations in the instrumental doublings.

By repeating the first fifteen measures of the piece in the last movement, Penderecki sets up the same harmonic expectations for the listener as he does in the first movement. Again, he avoids a resolution by ending the unit on a B $\flat$  major triad, just as he did in m. 15 of Movement I. This passage occurs quite early in Movement V, but Penderecki draws our attention back to the original harmonic intention by presenting the opening measures of the of the Credo theme a final time in the brass and woodwinds at m. 159. This is the only time the theme is presented without its accompanying text. By this time, the melodic and harmonic aspects of the theme only need to be presented in order to evoke the declamatory statement of belief that has already been professed four times.

As mentioned above, the obscurity of the last D chord in Movement I does not fulfill our expectations of the harmonic goal. Penderecki saves complete resolution for the end of the last movement. Figure 14 shows the culmination of the final “Amen” in the choir accompanied by a *fortissimo* open fifth [D-A] orchestrated in all parts of the orchestra except the offstage trumpets. Only after the orchestra, choirs, and soloists cut off do we hear the offstage trumpets quietly sounding a complete D major triad.

The final arrival of D major in m. 182 of Movement V does what the final chord of Movement I failed to do; it brings closure to an otherwise unstable sense of tonality. Figure 15 illustrates the large-scale tonal movement of the first and last movements. It shows the tonal movement of B $\flat$  to A to D in relation to the final tonal center of D major. Whether consciously or unconsciously, Penderecki cleverly embeds the  $\flat 6$ -5-1 motive in the large-scale tonal motion of the two outer movements. The final chord of Movement I is shown with



extra notes that destroy the stability of the final tonality. The final chord of Movement V is shown as a pure D major triad.

Figure 14. *Credo*, Movement V, mm 181-184

The musical score is arranged in five systems, each representing a different ensemble:

- Woodwinds:** Measures 181-184. Dynamics: *ff*, *mf*, *ff*.
- Brass:** Measures 181-184. Dynamics: *ff*, *mf*, *ff*.
- Offstage Brass:** Measures 181-184. Dynamics: *ff*, *mf*, *ff*. Includes a *p* dynamic in measure 183.
- Choirs and Soloists:** Measures 181-184. Dynamics: *ff*, *p*. Includes a *men.* marking in measure 183.
- Strings:** Measures 181-184. Dynamics: *ff*.

Figure 14. *Credo*, Movement V, mm 181-184

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Figure 15. Comparison of tonal movement in Movements I and V

Earlier, the opening measures of *Credo* compared to the opening phrase of *Stabat mater*. Modal inflections and tonal centers were shown to be the same. It is interesting to note other similarities. A pedal point on A is presented directly following the opening phrase of *Stabat mater* similar to the tonal motion of B $\flat$  to A in Movements I and V of *Credo*. Also like *Credo*, *Stabat mater* ends on a D major triad. While a complete study of the similarities in the two pieces may be a topic for further research and analysis, it is perhaps sufficient here to point out the parallels in Penderecki's compositional decisions between two distinct stylistic periods. The similarities in tonal movement are far too great to be coincidental. He is clearly drawing on his past successes regardless of style.

The above discussion of harmonic progression and expectations of tonal movement shows some of Penderecki's long-range treatment of traditional harmonic elements. Many interesting aspects exist as surface details resulting mainly from chromatic voice leading. The remainder of this section will focus on three passages from the final measures of Movement I which demonstrate Penderecki's use of major and minor tertian harmonies in a non-functional manner. The first two passages occur after the abbreviated return of the opening fifteen measures. The third passage comprises the first nine measures of the instrumental coda.

The first passage occurs in the choir (doubled by the strings) in mm. 56-58. The choir parts are shown in Figure 16. The vertical sonorities harmonize a descending chromatic

Figure 16 shows a musical score for four vocal parts: Soprano, Alto, Tenor, and Bass. The score is in 4/4 time and covers measures 56, 57, and 58. The lyrics are "et in vi - si - bi - li - um". The Soprano part begins with a whole note G4, followed by a descending chromatic line: F#4, F4, E4, D4, C4. The Alto part begins with a whole note G3, followed by a descending chromatic line: F#3, F3, E3, D3, C3. The Tenor part begins with a whole note G2, followed by a descending chromatic line: F#2, F2, E2, D2, C2. The Bass part begins with a whole note G1, followed by a descending chromatic line: F#1, F1, E1, D1, C1. The vertical sonorities are major triads in measures 56 and 57, and a minor triad in measure 58.

Figure 16. *Credo*, Movement I, mm. 56-58

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melody from B $\flat$  to E $\flat$ . The melody is presented in the sopranos and doubled by the flutes and first violins. The flutes are the only wind instruments sounding. The timbral difference of the descending chromatic line brings the line out from the underlying harmony. The melody is harmonized with major and minor triads. The harmonization is shown in Figure 17 along with an outer voice reduction. The chromatic melody reveals very little about the presence of any tonal center. The bass line, however, suggests a tonal center of F. The first three bass notes arpeggiate F-C-F as shown in Figure 17. The harmony over the first and second bass notes is F major. The harmony over the third bass note is F minor. The descending chromatic voice leading in the upper voice (A-A $\flat$ ) from m. 56 to m. 57 is responsible for the change in chord



Figure 17. Outer voices of Movement I, mm. 56-59

quality. These two triads are the only chords in root position. (The root of the A $\flat$  minor triad at the end of m. 58 is presented in the basses, but only after the third of the chord is presented first on the beat.) At the end of the phrase, the choir, flutes, and high strings end on the A $\flat$  minor chord at the end of m. 58. The low strings, however, complete the phrase by descending to F on the downbeat of m. 59, returning to the lowest note of the F-C-F arpeggiation.

As the low strings reach F in m. 59, the woodwinds and brass begin a similar chordal passage. The woodwind and brass passage is shown in Figure 18 condensed to a single staff. It begins on an F minor triad, picking up where the previous passage in Figure 16 left off. The one-measure chordal passage in Figure 18 presents a series of four unrelated triads and one half-diminished seventh chord. The upper voice in Figure 18 is constructed from a descending

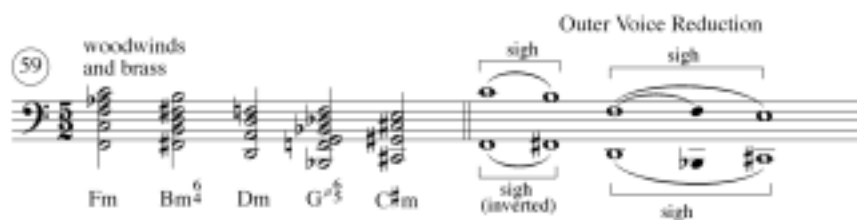


Figure 18. *Credo*, Movement I, m. 59

chromatic line just as the melody in Figure 16. Here, however, it is presented as two two-note chromatic descending fragments separated by a leap of a tritone. The upper voice more closely resembles the semitone sigh motive. The outer voice reduction in the second half of Figure 18 shows the motion of the top voice and the movement of the bass line. The upper voice presents the sigh motive twice, C-B and F-E. The bass line first presents an ascending inversion of the sigh motive (F-F $\sharp$ ) in contrary motion to the C-B sigh motive in the upper voice. As the upper voice moves from F in the third chord to E in the fifth chord, the bass line moves in parallel motion from D to C $\sharp$ . Where the upper voice holds the F through the fourth chord, the bass line moves to B $\flat$  before proceeding to C $\sharp$ . If the F is omitted in the upper voice, the line resembles the  $\flat 6$ -5-1 motive (C-B-E). But the harmonies do not correspond. Instead, the motive is harmonized with unrelated triads. With the avoidance of harmonic support suggesting specific tonal implications, it is difficult to hear the upper voice as  $\flat 6$ -5-1. The sigh motive, however, is unmistakable.

The instrumental coda following the passage in Figure 17 uses material found in both passages seen in Figures 15 and 17, namely a progression of unrelated major and minor triads harmonizing a descending chromatic line and prominent use of the sigh motive. The first nine measures of the coda are shown in Figure 19. (The final five measures of the coda have already been seen in Figure 11.) The coda presents an oboe solo accompanied by sustained triadic harmonies in the strings. The bass line presents a descending chromatic line filling in the space of a perfect fourth, G to D, beginning on G in m. 60. At m. 65, the bass line skips from E to G, arpeggiating the third and fifth of a C major triad. It then resumes its descent in m. 66 by skipping down to E $\flat$ . The bass line drops out after the E $\flat$  on beat two of m. 67 as



Figure 19. *Credo*, Movement I, mm. 60-68

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the harmony changes from E $\flat$  minor to D minor. The bass line resumes on the downbeat of m. 69 on D (see Figure 11) completing the descent from G.

Throughout the nine measures in Figure 19 Penderecki isolates the third of every triad either in the oboe or the bass line. The third of any given harmony is never presented in both, and never occurs in the upper strings. Measure 60 presents a G major/minor triad. The root and fifth are in the strings; the major and minor thirds, B and B $\flat$ , are in the oboe. As the harmony changes in m. 61, the bass line descends to F $\sharp$ , the third of a D major triad. The following two triads, D $\flat$  major in m. 62 and C major in m. 64, are similarly in first inversion. The bass descent F $\sharp$ -F-E creates a short string of parallel first inversion major triads

descending by half-step. In m. 65, the bass line vacates E, the third of the chord, by leaping up to G. The root and fifth of the chord are maintained in the upper strings from the previous measure. By leaping up to the fifth of the chord, the bass line clears the way for the oboe to present the third of the C triad. When the oboe does present the third, it presents E $\flat$  in beat two of m. 65, effectively altering the quality of the chord from major to minor. As the bass line resumes its descent on a root position E $\flat$  minor triad in m. 66, the third is presented in the oboe on beat three. The final chord of Figure 19, D minor, begins in m. 67 without a bass note. Regardless, the rules established for the placement of the third still hold true. Because there is no bass line, the third cannot be in the bass line. It can, however, be in the oboe. The F is presented in the oboe four times. In m. 68 it is presented as the last note of an ascending chromatic line filling in the space between the root and the third.

The sigh motive is found throughout Figure 19 in the oboe solo. The oboe begins in m. 60 with the sigh motive by oscillating between B and B $\flat$ . As mentioned above, this oscillation creates a major/minor duality by oscillating between the major and minor qualities of the G chord. The next instance of the sigh motive occurs between m. 60 and m. 61 in the oboe. As the oboe line moves from B $\flat$  to A, the harmony changes to D major. In relation to the root of D major, the sigh motive B $\flat$ -A forms the sigh motive. At every other change in harmony the oboe presents a similar sigh motive, always forming  $\flat 6$ -5 with the root of the new triad. The motives are shown with brackets in Figure 19. With one exception, the first note of all the motives is a chord member of the prevailing harmony, and the second note is a chord member of the new harmony. The one exception is the fourth sigh motive between m. 65 and m. 66. The first note of this motive, B, is not a member of the prevailing C minor harmony.

Penderecki's solution to this problem is to oscillate between the non-chord tone, B, and the root of the prevailing chord, C, before descending to B $\flat$ .

The sigh motives in this passage are in essence used to link consecutive harmonies. They always occur at or near changes in harmony, and the notes are always common to the two linked harmonies as noted above. Figure 20 reduces the passage in Figure 19 to its most basic components, the sigh motive and the descending chromatic bass line. The consecutive motives create a descending chromatic line from B to A $\flat$  and continues, via octave displacement, to G in m. 64. It returns to B in m. 66 and begins a short descent, again via octave displacement, to A.



Figure 20. Bass line and sigh motives of Movement I, mm. 60-68

### Non-Traditional Harmonic Elements

The discussion above concerning Penderecki's treatment of tertian elements of harmony in *Credo* illustrates his approach to triadic harmony. Although there are many instances of tradition in *Credo* that have not been discussed, those that have been highlighted display Penderecki's reverence for the past as well as his ability to incorporate historical elements into a personal and modern language. Traditions abound in *Credo*, as it is the



underlying context of his style. Less numerous, yet no less significant, are elements of harmony making reference to avant-garde techniques of the twentieth century.

As seen in the previous section, Penderecki uses chromatic melodic figures in abundance in the context of traditional harmony. Figures 16 and 18 present chromatic lines, but as is common in *Credo* they form traditional surface elements, e.g., triads. By using tertian surface elements in a non-tertian manner, Penderecki obscures the focus of tonality. By removing these surface elements and replacing them with non-tertian elements, e.g., clusters, serialism, etc., Penderecki clarifies his atonal intentions, at least momentarily. Because of the context in which the entire piece is cast, moments of atonal exploration are brief. Regardless, they provide contrast and excitement to the piece as a whole. This section will discuss four excerpts in *Credo* that clearly illustrate Penderecki's use of non-tertian elements of harmony. The four excerpts represent the most significant instances of non-tertian harmony in *Credo*. Apart from these four excerpts, non-tertian aspects of harmony are mostly limited to single chords or sonorities that are primarily used to provide contrasting texture or color. Some of these will be discussed at the end of this section.

When Penderecki uses avant-garde elements they are identifiable because of their stark contrast to conventional harmony, rhythm, meter, and texture. Some of the techniques he uses in *Credo* were developed in the early 1960s during his search for new ways of creating sound with acoustic instruments and voices. They include clusters, glissandi, suspension of time, and non-pitched vocal effects. These effects are synonymous with his music of the 1960s. The graphic notation associated with these techniques is also included in *Credo*. Penderecki's repertoire of compositional elements is not limited to techniques associated with

his own avant-garde past. He uses quasi-serial manipulations of the 12-note aggregate, both vertical and horizontal, to create rich, non-triadic textures and sonorities.

The first instance of a use of non-tertian harmony occurs in Movement IV at m. 177.

This is shown in Figure 21. Penderecki effectively avoids any reference to Common Practice

Figure 21 shows musical notation for measures 177-189 of Penderecki's *Credo*, Movement IV. The score includes staves for Timpani, Tomtoms, Snare drum, Bass drum, Sopranos/Altos, Tenors/Basses, and Vc./Cb. The music features complex rhythms, including 3/8 and 2/4 time signatures, and dynamic markings such as *p*, *mf*, *f*, and *fp*. The lyrics are in Latin, including "Et i-te-rum, i-te-rum ven-tu-rus, ven-tu-rus".

Figure 21. *Credo*, Movement IV, mm. 177-189

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harmony in this passage by avoiding vertical combinations of pitches all together. The focus of this passage is on layers of rhythm. The choir presents the text “Et iterum venturus est” [He will come again] in non-pitched rhythmic unison beginning in m. 179. The choir parts are notated without noteheads to indicate a spoken voice. The instruction “*susur.*” [*sic*] (*sussurando*), or “whisper,” is indicated with a *forte* dynamic level in m. 179. This produces loud, unvoiced speech. Sonorities of undifferentiated pitch will still be heard in the choir parts because of the voice’s nature of producing pitched text even when spoken. But because each individual member of the choir will intone a different pitch determined by their own physiology, only cluster effects will be produced. The choir is accompanied by non-pitched percussion, timpani, and a sustained soft tremolo in the cellos and basses on C#. The C# and the timpani part are the only references to pitch in this passage. The timpani begins with a glissando from D to F in mm. 177-181. It then presents a motivic figure composed of notes from a four-note chromatic collection (D-Eb-E-F). The four-note motive is heard in full in mm. 184-185 and again in m. 187. The motive is presented as two ascending minor seconds followed by a descending minor third. The timpani and percussion add three separate rhythmic layers to the choir. The snare drum and bass drum comprise one layer, the tom-toms comprise another, and the timpani comprises a third. I have grouped the snare drum and bass drum together as a single layer mainly because they are never sounded together in this example. The bass drum picks up in m. 179 after the snare stops. The snare resumes in m. 183 when the bass drum stops. The multi-layered rhythmic texture is reminiscent of the dense textures in Penderecki’s previous styles. Percussive vocal effects are found throughout Penderecki’s earlier vocal pieces such as *Dimensions of Time and Silence* (1960) and *Dies*

*irae* (1967). *Dimensions of Time and Silence* does not use a text. Instead, the forty-voice mixed choir articulates non-pitched vowels and consonants. The second movement of *Dies irae* uses similar non-pitched vocal techniques to articulate a specific text. At times the text is performed without any indication of pitch. At other times it is performed without any indication of pitch or rhythm. In both pieces, when rhythm is specified, the various vocal parts are rarely in unison, and never metered. This is what sets this passage of *Credo* apart from these two earlier works. Despite the differences, using the choir as a text-articulating percussion instrument does more to relate this passage to his early style than the differences do to set it apart.

As the percussive, textural layers of Figure 21 thin after m. 189, the strings present individual motivic sets of three and four pitches similar in intervallic content to the four-note motive found in the timpani in Figure 21. This passage is shown in Figure 22. The motivic sets are shown with brackets. I have labeled the sets “1,” “2,” and “3” as a matter of convenience since they appear consecutively in that order in the music. The first set, in the cellos and basses in mm. 191-193, is a three-note motive consisting of two ascending minor seconds (F $\sharp$ -G- A $\flat$ ). The second set, in the violas in mm. 193-194, presents the B-A-C-H motive (B $\flat$ -A-C-B). This motive consists of two minor seconds and a minor third. The third set, in the second violins in mm. 194-194, likewise, consists of two minor seconds and a minor third. It differs from the second set in that the leap of a minor third descends rather than ascends. The combination of the three sets forms an eleven-note row shown in Figure 23. The placement of the three sets in Figure 23 shows sets 1 and 2 separated by a major second. Sets 2 and 3 are separated by a tritone. The consecutive intervals within each set, however, are

Figure 22. *Credo*, Movement IV, mm. 191-211

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Figure 23. Eleven-note row in Movement IV, mm. 191-211

limited to minor seconds and/or minor thirds. Penderecki avoids completing the twelve-note aggregate in the strings by omitting  $E_b$ . He saves that note for the choir in m. 200 where it is

presented with C to form a vertical minor third. All three motives in the strings are repeated five times. Set 1 is placed in the same metric location each time. Sets 2 and 3 begin in different metric locations each time they are stated.

The three sets are transposed up a minor third (octave equivalence is taken into account) and rearranged in m. 205. Set 1 is given to the violas in m. 205 and doubled at the octave by the first violins. Set 2 is given to the second violins in m. 206. Set 3 is given to the cellos and basses in m. 206. This particular rearrangement of the sets allows for at least two common tones between the two sets presented in each instrument. Figure 24 shows the two motivic sets (in ascending order) presented in each instrument. The upper staff shows the



Figure 24. Pitch collections in Movement IV, mm. 191-211

three sets used in mm. 191-205. The lower staff shows the three sets used by each instrument in mm. 205-211. Common tones are shown in white notes. Like the first group of three sets in mm. 191-205, the second group of three sets in mm. 205-211 forms an eleven-note row. The aggregate is completed in m. 207 by the  $G\flat$  in the choir as they enter on their  $E\flat$ - $G\flat$  minor third.

The quasi-serial manipulation of the eleven-note rows in mm. 191-211 is similar to the 12-tone rows used in *St. Luke Passion*. Two twelve-note series are heard in the opening

measures of *St. Luke Passion*. The first series, shown as Row 1 in Figure 25, is presented in unison by the contrabassoon, cellos, and organ. It is constructed solely of minor seconds and minor thirds. The second twelve-note series, shown as Row 2 in Figure 25, is presented in the boys choir directly after the first series. Intervals other than minor seconds and minor thirds are used, but more importantly, each group of two notes forms a semitone diad and the last four pitches form the B-A-C-H motive. The intervallic and motivic content of the rows used



Figure 25. 12-note rows from *St. Luke Passion*

in *St. Luke Passion* and *Credo* are very similar. Penderecki's limited use of organized pitch rows is also common in both works. Serially organized pitch rows are generally used only briefly to create various textures and sonorities. When a serialized succession of pitches is used, it is generally used as a device for creating chromatic melodies and counterpoint rather than as a formal tool of organization.

Figure 22 above illustrates Penderecki's manipulation of the aggregate in a horizontal manner. A vertical presentation of the aggregate occurs later in Movement IV at m. 304. It is a sustained sonority, shown in Figure 26, composed of three separate groups. The groups are enclosed with boxes in Figure 26. They are separated into instrumental family groups. The bass clarinet and bassoons join the brass group in m. 305. Each of the three groups has a

304

Woodwinds

Brass

Vln. I

Vln. II

Vla.

Vc., Ch.

a

b

c

Figure 26. *Credo*, Movement IV, mm. 304-306

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unique construction that lends its individual character to the sonority as a whole. The woodwind group presents two pitches, F and C, in various octaves shown in Figure 27a. The lowest three notes drop out, however, when the bass clarinet and bassoons join the brass

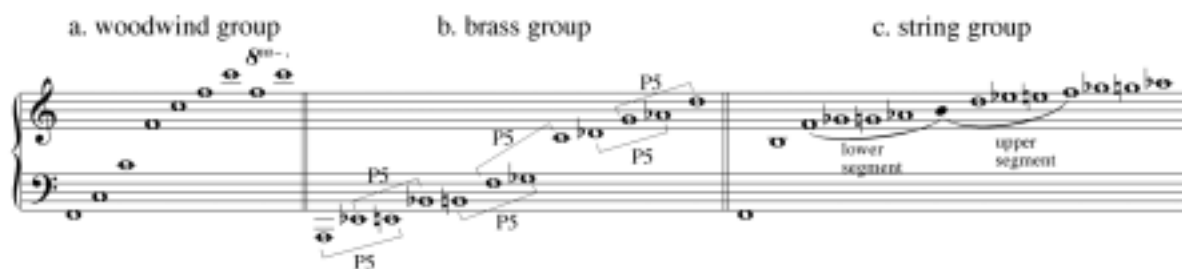


Figure 27. Content of group sonorities, Movement IV, mm. 304-306

group in m. 305. The low F is also found in the cellos and contrabasses, but it belongs to the string group as well. The brass group presents a complete twelve-note aggregate in m. 305 as shown in Figure 27b. In the given registers, the brass group is composed of a series of interlocking perfect fifths, essentially forming a series of alternating tritones and semitones, or a series of semitone diads separated by tritones. The string group presents a sonority of nine different pitches. They are shown in Figure 27c in ascending order. (The  $D\flat$  on the down beat of m. 304 in the cellos and contrabasses, also in the low brass, belongs to a previous ascending chromatic line and does not belong to the sonority presented in the strings.) The string group, beginning with the low F, consists of two leaps of a tritone followed by a four-note chromatic cluster, two leaps of a minor third, and ending with a seven-note chromatic cluster. The central portion of this pitch collection is symmetrical around B, shown as a black note in Figure 27c. The slurs show the symmetry leading away from the axis, B, in both

directions first by minor third, then by three consecutive minor seconds. The symmetry stops on both sides of the axis at the tritone, F. At the terminating F of the upper segment, the chromatic ascent continues, repeating the lower segment from F to A $\flat$  an octave higher. The symmetry terminates in the lower segment on F. It then leaps down two tritones. The F-B-F leaps in essence outline the axis and outer limits of the symmetrical pattern, although in a lower octave. A composite of all three groups yields a massive sonority from high to low. Because Penderecki divides the sonority into different family groups, the grouped sonorities are heard individually because of the timbral differences in instrumental groups. Individual pitches may not be discernable because of the close proximity of the notes, particularly in the string group, but differences in sound color are detectable.

The final example of this section more accurately mimics Penderecki's previous avant-garde style than do the examples already discussed. Figures 28 and 29 illustrate an eight-measure passage from Movement V. This passage incorporates many of Penderecki's characteristic techniques from the 1960s including suspension of time, clusters, glissandi, graphic notation, and a-rhythmic vocal layering.

Time is suspended in every other measure beginning with m. 57, indicated with "*senza misura*." The altos, divided in three, recite "in remissionem peccatorum" [for the remission of sins] in staggered entrances on a single tone, C $\sharp$ , in m. 57. Penderecki indicates that it should be performed "*quasi una litania*" [like a litany]. The result resembles the recitation of a monotone prayer. The manner in which it is performed, along with the layered, non-metered texture, creates an incomprehensible babble effect. It is symbolic of Christians praying en masse asking for forgiveness of their sins. This effect is heightened in m. 59 as the sopranos,

senza misura *p*

senza misura *p*

S. *in remissionem peccatorum,*

A. *quasi una litania*  
*in remissionem peccatorum,*  
*quasi una litania*  
*in remissionem peccatorum,*  
*quasi una litania*  
*in remissionem peccatorum,*

T. *bocca chiusa*  
*bocca chiusa*  
*bocca chiusa*

Vln. I

Vln. II

Vla.

Cb.

Figure 28. *Credo*, Movement V, mm. 57-59

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senza misura  
*p*

60

S. in remissionem peccatorum.

A. in remissionem peccatorum.

T. in remissionem peccatorum.

Vln. I (con sord.) gliss. *p* 1 2 3 4 5 6 7 8 9 10

Vln. II (con sord.) gliss. *p* 1 2 3 4 5 6 7 8 9 10

Vla.

Cb.

Figure 29. *Credo*, Movement V, mm. 60-61

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divided in three, recite the same text on C $\sharp$ . The added layers of texture increase the level of incomprehensibility of the text. The tenors add to the confusion in m. 61 as they divide in three and deliver the recitation of text. At the same time, a wedge-shaped chord cluster in m. 61 adds to the incomprehensibility. The tenors begin by creating a three-note cluster, C $\sharp$ -C-B, in staggered, descending entrances. The sopranos create an ascending, three-note cluster, F $\sharp$ -G-A $\flat$ . The altos create a descending three-note cluster E- E $\flat$ -D. All nine parts combine to create a semitone cluster from B in the tenor to A $\flat$  in the soprano. Figure 30 shows a horizontal presentation of the cluster in the choir. The cluster is missing three notes that

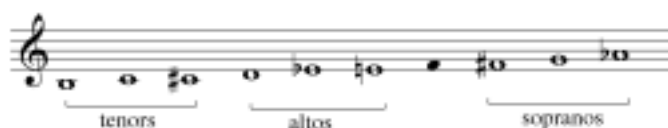


Figure 30. Chromatic cluster in Movement V, m. 61

would otherwise complete the aggregate. The only note missing that would otherwise complete a chromatic ascent from B in the lowest tenor to A $\flat$  in the highest soprano is F. The missing F is shown as a black note in Figure 30 and is, however, sounded in the violas in the beginning of m. 61, where it also becomes the central pitch in the violin glissando-cluster in the middle of the measure. The glissando begins with twenty violins playing F in unison. It expands to a cluster of nineteen semitones from A $\flat$  up to D. The collective mass of sound is shown in the score in Figure 29 with thick, black bands approximating the vertical space of the cluster. The individual pitches for each instrument are shown just below the black bands. This type of shorthand graphic notation is common with Penderecki. Although this is the only instance of it in *Credo*, his scores of the early 1960s use it extensively.

The four examples discussed above are all rooted firmly in Penderecki's past. I have related some of the figures to specific works from Penderecki's catalog. Similarities, however, are not limited to these specific works. The percussive vocal techniques of Figure 21 share similarities with nearly all of the vocal works Penderecki produced in the 1960s. Manipulations of the complete aggregate seen in Figures 22 and 26 go beyond similarities with *St. Luke Passion*. He first began experimenting with twelve-tone and serial procedures in his student years, most notably in *Psalms of David*, after his introduction to the music of Webern, Schoenberg, and Boulez among others. The clusters and glissandi in Figures 28 and 29 are virtually impossible to link to a single work from Penderecki's past simply because these techniques were used in virtually everything he wrote. Regardless, they are probably best associated with *Threnody: for the Victims of Hiroshima* simply because it is his best known work.

Beyond the four excerpts discussed above, there are localized unconventional surface details in *Credo* that contribute color and texture to Penderecki's harmonic language. These details are used sparingly and are mostly in the form of single cluster chords or non-tertian sonorities. The first instance of a localized detail occurs in m. 25 of Movement I, shown in Figure 31. The clarinets, bassoons, and horns create a sonority that is in contrast with the traditionally based musical material heard up to this point. It occurs by itself with only a G pedal point in the cellos and contrabasses. On close examination of the members of the sonority, it appears to be a hybrid of historical and avant-garde elements because it contains both an F minor triad and a three-note cluster (C-D $\flat$ -D). The manner in which Penderecki



Figure 31. *Credo*, Movement I, m. 25

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uses a triad to construct this atonal sonority is similar to his use of major triads in *Capriccio for Violin and Orchestra* (1967). At particular points in *Capriccio*, the sonorities in the strings are written as overlapping major triads. The result is a chromatic cluster, but it shows a conscious decision to construct a sonority using tertian building blocks. The sonority in Figure 31 also shares similarities to the final sonority of Movement I (see Figure 11). The movement ends on a D major/minor triad with an added B and Bb. The added notes create a three-note ascending chromatic cluster with the fifth of the chord, A. The sonority in Figure 31 shares the same chromatic cluster beginning on the fifth of the F minor triad. The only difference between the two chords is the omission of the major third in Figure 31.

Figure 32 below also shares similarities with the final chord of Movement I. It is a localized event in Movement V presenting both vertical and horizontal aspects of a sonority. In Movement I the oboe solo is presented vertically as each note is sustained in the violins.

The resulting sonority is a D major/minor chord with an added B and B $\flat$ . In Figure 32 the four-note chromatic ascent in the upper first violins is presented vertically as each of the



Figure 32. *Credo*, Movement V, mm. 135-136

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chromatic notes is sustained in the remaining violins. It results in a wedge-like cluster chord beginning on a unison C and expanding to fill in the chromatic space of a minor third. The wedge-like shape created is not dissimilar to the wedge-like shape created in the glissando cluster in the violins in Figure 29 even if the example in Figure 32 is metered and moves by distinct half-step increments rather than in a smooth, continuous motion. Both start on a unison and expand to fill in a certain chromatic space.

All of the non-tertian elements discussed in the preceding section provide color, contrasting textures, and above all, excitement to a harmonic context that is predominantly tertian. They do more than simply satisfy the requirement of inclusion in Penderecki's



stylistic synthesis. His music flows through a host of harmonic languages in a seamless fashion. There is never a moment this flow sounds unnatural or forced. Penderecki's comfort with his style is certainly reflected in his music.

## Chapter 4: Conclusion

When I first began studying *Credo*, I was intrigued by the notion of stylistic synthesis. I wanted to justify *Credo* in terms of synthesis by cataloging different musical topics into specific traditional to non-traditional groups. I wanted to explain the building blocks of Penderecki's style by identifying the style or historical period these building blocks came from and what they meant by attaching meaningful labels to them. The more intimate I became with the piece, the more I realized this was a wild goose chase. To continue down the same path would have yielded limited trivial lists of labels including "triad," "diatonic collection," "clusters," etc. These labels reveal little about the piece and even less about Penderecki's style. Specific musical elements with meaningful style-defining or historical labels are difficult to ascertain in the music of Penderecki mainly because his style of synthesis does not allow for them. If it did, he would be doing what his critics have accused him of – creating indecisive patchworks of stylistically disparate musical elements. I knew that if I wanted to attempt a meaningful discussion of *Credo* I would have to approach the work from the perspective of a composer. This involved examining the compositional treatment of traditional and non-traditional elements. By examining the outcome of Penderecki's compositional decisions, "triads," "diatonic collections," "clusters," etc., have a meaningful place in the analysis. They now can play a significant role in defining selected aspects of his harmonic language.

This paper is not intended to be a justification for stylistic synthesis. The goal is more practical. It illustrates some of the compositional decisions that in part define Penderecki's style. This is a practical approach, at least from my perspective as a composer, because it

shows specific, concrete aspects of Penderecki's language and the relationship these aspects have with either tradition or non-tradition. In the spirit of practicality, I have avoided speculative and philosophical inquiries that would otherwise be required for a complete understanding of Penderecki's aesthetic approach, a topic better left for future research.

The preceding chapter examined selected aspects of traditional and non-traditional harmony in *Credo*. It is by no means an exhaustive study of Penderecki's harmonic language. It does, however, introduce the reader to Penderecki's compositional style by examining his treatment of harmony based on tradition and his treatment of harmony based on non-tradition. In my analysis I have illustrated examples of Penderecki's treatment of traditional harmonic elements in *Credo* from diatonic pitch collections and functional harmonic progressions to non-functional triadic progressions and the manipulation of harmonic expectations. The analysis of non-traditional harmonic elements has focused on Penderecki's use of non-pitched material, clusters, and manipulations of the aggregate.

I believe Penderecki is successful in combining traditional and non-traditional elements within the same work. Some critics, however, are put off by his style. Even though Penderecki is adamant about creating a homogenous alloy, some hear his use of traditional and non-traditional elements within the same piece as stylistic indecision. Certainly, one may hear "Orff, bad crime-drama TV music, and Stravinsky's *Oedipus Rex*"<sup>1</sup> in *Credo*, but it is not the result of stylistic indecision. It is a result of a decisive act of inclusion.

I have chosen to focus on a recent work from Penderecki's catalog because it represents the most relevant stylistic period of his career. It represents the music he is writing

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<sup>1</sup> Arved Ashby, "Guide to Records: Penderecki," *American Record Guide* 62, no. 3 (May/June 1999): 174.

now. Not only does it allow us to understand the harmonic aspects of Penderecki's musical vision, but it gives us a glimpse into the collective musical mind of the twenty-first century as all composers struggle to find their individual musical voice. I see it as a reflection of the present state of music; it represents the search by all composers to find meaning, relevance, and personality in their music.

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## **APPENDIX A: *CREDO* TEXTS**

Textual interpolations are indented.

### **Section 1: Credo in unum Deum**

Credo in unum Deum,  
Patrem omnipotentem,  
Factorem caeli et terrae,  
Visibilium omnium et invisibilium.  
Et in unum Dominum Jesum Christum,  
Filius Dei unigenitum.  
Et ex Patre natus ante omnia saecula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero.  
Genitum, non factum,  
Consubstantialem Patri:  
Per quem omnia facta sunt.

Credo in unum Deum,  
Patrem omnipotentem,  
Factorem caeli et terrae,  
Visibilium omnium et invisibilium.

### **Section 2: Qui propter nos homines**

Qui propter nos homines,  
Et propter nostram salutem  
Descendit de caelis.



Et incarnatus est.

### **Section 3: Et in carnatus est**

Et incarnatus est

De Spiritu Sancto

Ex Maria Virgine:

Et homo factus est.

### **Section 4: Crucifixus**

Crucifixus etiam pro nobis,

Sub Pontio Pilato:

Passus, et sepultus est.

Crux fidelis,

Iter omnes arbor una nobilis,

Nulla silva talem profert,

Flore, fronde, germine

Dulce lignum, dulce clavos,

Dulce pondus sustinet.

(Antiphon from the Improperia: Crux fidelis from Verse 1 of Psalm 116)

Crucifixus etiam pro nobis,

Sub Pontio Pilato:

Passus, et sepultus est.

### **Section 5: Crucem tuam adoramus domine**

Ktorys za nas cierpiał rany

Jezu Chryste, zmiłuj się nad nami.

(Polish liturgical hymn)

Popule meus, quid feci tibi?

(Reproach from the Improperia: Popule meus)

Pange lingua gloriosi

Praelium certaminis,

Et super crucis trophaeo

Dic triumphum nobilem

Qualiter Redemptor

Orbis immolatus vicerit.

(Hymn: Pange lingua)

Ludu moj ludu, cozem ci uczynil?

W czymem zasmucil, albo w czym zawinil?

Jam cie wyzwolil z mocy faraona.

A tyz przyrzadzil krzyz na me ramiona!

(Polish adaptation of Popule meus)

Aus tiefer Not schrei ich zu dir

(Lutheran chorale from Psalm 129)

Popule meus.

### **Section 6: Et Resurrexit**

Et resurrexit tertia die,

Secundum Scripturas.

Et ascendit in caelum:

Sedet ad dexteram Patris.

Et iterum venturus est cum gloria,

Judicare vivos et mortuos:

Cujus regni non erit finis.

Et septimus angelus tuba cecinit

Et factae sunt voces magnae

In caelo dicentes:

Factum est regnum huius mundi

Domini nostri et Christi eius,

Et regnabit in saecula saeculorum

(Scriptural passage from the Apocalypse of St. John)

### **Section 7: Et in Spiritum Sanctum**

Et in Spiritum Sanctum

Credo in Spiritum Sanctum Dominum,

et vivificantem:

Qui ex Patre, Filioque procedit.

Qui cum Patre, et Filio

Simul adoratur et conglorificatur:

Qui locutus est per Prophetas.

Et unam, sanctam,

Catholicam et apostolicam Ecclesiam.

Credo in unum Deum,

Patrem omnipotentem,

Factorem caeli et terrae,

Visibilium omnium et invisibilium,  
Et in unum Dominum Jesum Christum,  
Filium Dei

### **Section 8: Confiteor**

Confiteor unum baptisma  
In remissionem peccatorum

Salve festa dies, toto venerabilis aevo,  
Qua Deus infernum vicit,  
Et astra tenet.

(Holy Saturday Hymn: Salve festa dies)

Et expecto resurrectionem mortuorum

### **Section 9: Et vitam**

Et vitam venturi saeculi.

Haec dies, quam fecit Dominus:  
Exulemus et laetemur in ea.  
Alleluia!

(Psalm 117)

Et vitam venturi saeculi.

Amen.

## APPENDIX B: LETTER OF PERMISSION



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## VITA

Aaron Johnson (b. 1970) is a native of St. Louis, Missouri. His earliest musical encounters in elementary school were with the saxophone and alto horn. At the age of twelve he picked up the guitar and still continues to play it regularly. Johnson began studying composition with Warren Gooch at Truman State University in Kirksville, Missouri. He received the Bachelor of Arts degree in composition in 1994 and the Master of Arts degree in composition in 1996, both from Truman State University. He began work on the Doctor of Musical Arts degree at Louisiana State University in Baton Rouge, Louisiana, in 1996, where he studied composition with Boyd Professor Dinos Constantinides and electro-acoustic music with Professor Stephen David Beck. At Louisiana State University he taught composition for five years as a graduate assistant and was appointed Adjunct Instructor of Composition for the Spring of 2003. He also assisted the theory department for a semester by teaching two sections of Freshman Theory Lab. Johnson has received many awards for his activities as a composer including multiple awards from ASCAP, College Music Society, Southeastern Composers League, and Missouri Music Teachers Association. He is also active in many professional associations and served as the President of the NACUSA Mid-South Chapter for four years. In the summer of 2003 Johnson returned to St. Louis, where he currently lives and composes. He will receive the Doctor of Musical Arts degree on May 21, 2004.